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1936-1/2

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Museum of Fine Arts











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1936-37-1941-42

Vol. Cont. 4-2-42

# SCHOOL OF THE MUSEUM OF FINE ARTS

BOSTON, MASSACHUSETTS



2491

1936

1937







ANNUAL CIRCULAR 1936-1937



Museum of Fine Arts  
June 5, 1936

## ADMINISTRATIVE COUNCIL

GEORGE HAROLD EDGELL, <i>Chairman, ex-officio</i>	EDWARD JACKSON HOLMES
WILLIAM JAMES, <i>Acting Director</i>	MISS LOIS L. HOWE
WILLIAM T. ALDRICH	MISS KATHARINE W. LANE
WILLIAM C. ENDICOTT	MRS. CALVIN GATES PAGE
WILLIAM STUART FORBES	MISS AMELIA PEABODY
J. TEMPLEMAN COOLIDGE, <i>Honorary Member</i>	

## FACULTY

### DRAWING, PAINTING, COMPOSITION

ALEXANDRE IACOVLEFF  
TURE BENGTZ AND ASSISTANTS

### SCULPTURE

FREDERICK W. ALLEN

### INDUSTRIAL DESIGN

WILLIAM T. ALDRICH, *Advisor*  
WALTER J. HUCHTHAUSEN  
MISS ELEANOR BARRY

### JEWELRY, SILVERSMITHING

JOSEPH L. SHARROCK

PERSPECTIVE: HENRY A. FROST

ANATOMY: TURE BENGTZ

For Additional information,  
please address Mrs. A. F. Gibson, Manager  
School of Museum of Fine Arts,  
Boston, Massachusetts





THE School of the Museum of Fine Arts was founded in 1876 to provide instruction in the fine arts in Boston. A department of design was added a few years later to train students for professional work in the field of industrial art. The school is a branch of the Museum of Fine Arts and the privilege for constant study of works of art afforded by this affiliation has always been an important factor in Museum School instruction. The school building is a fire-proof structure of three stories adjacent to the Museum and contains twenty-four studios and class rooms, a large lecture hall, special rooms for jewelry and silversmithing, an exhibition gallery, a library, and offices.



# CALENDAR FOR 1936-1937

FIRST SEMESTER, from Monday, September 28 to Saturday, December 19.

SECOND SEMESTER, from Monday, January 4 to Saturday, March 27.

THIRD SEMESTER, from Monday, April 5 to Saturday, June 5.

HOLIDAYS: Columbus Day, Armistice Day, Thanksgiving Day,  
Washington's Birthday, Patriot's Day, Memorial Day.

## REGISTRATION

Students may apply for admission in writing at any time or in person at the school after September 15. Official registration day is September 24.

Students returning to the school are requested to register and pay the first term fee in person or by letter on registration day, September 24.

## TUITION

Registration fee payable at time of application - - - - - \$ 10.00

First Semester due on September 24 - - - - - 112.50

Second Semester due on January 4 - - - - - 112.50

Third Semester \$85. Enrollment for first two semesters entitles students to free tuition in third semester. Registration fee is not returnable, not applied to tuition, and to be paid only the first year. Special arrangements for part-time enrollment, or for lecture courses only, may be made with Mrs. Gibson.

## GENERAL INFORMATION

### ATTENDANCE

The school is open weekdays from 9 A.M. to 5 P.M. every day except Saturday, when it closes at 12 noon. Class and studio hours are from 9 to 12 and from 1 to 4.

### LIBRARY

The library is open every day from 9 A.M. to 4:30 P.M. except on Saturdays. Books may be taken out over night. The Museum library is open for study every day from 9 A.M. to 4 P.M. except on Mondays. The school issues cards for special use in the Boston Public Library.

### MATERIALS

Student materials may be bought at the school supply store from 8:45 to 9:30 A.M. and from 12:45 to 1:15 P.M.

### LOCKERS

Individual lockers may be had for a fee of \$1.50 with a rebate of 25 cents when key is returned.

### CERTIFICATES

Students who desire credits and have completed courses to the satisfaction of their instructors may receive certificates.

### ANNUAL EXHIBITION

Examples of student work will be exhibited in the galleries of the Museum for a period of two weeks at the end of school year.

### STUDENT HOUSES

Stuart Club, 102 Fenway and the Students Union at 96 Fenway are established with the purpose of providing comfortable and attractive houses where women students coming to Boston to take advantage of its educational opportunities may live at a moderate expense.

The Students Union and the Women's Educational and Industrial Union, 264 Boylston Street, gladly furnish lists of suitable boarding places.



# SCHOLARSHIPS AND PRIZES

## THE JAMES WILLIAM PAIGE SCHOLARSHIP

This fund amounts in all to \$40,321.34. The holder receives about \$1,200 a year for two years, and goes abroad under such conditions and instructions as the trustees may impose.

## THE CHARLES AMOS CUMMINGS MEMORIAL SCHOLARSHIP

A fund of \$5,000 for the maintenance of a traveling scholarship for a male student in the Department of Design.

## THE ELLEN KELLERAN GARDNER SCHOLARSHIPS

A fund of \$5,000 for scholarships for girls in the School of Drawing and Painting.

## THE HELEN HAMBLEN SCHOLARSHIP

A fund of \$5,000 for a scholarship for a woman in the Department of Drawing and Painting.

## THE MRS. DAVID HUNT MEMORIAL SCHOLARSHIPS

A fund of \$50,000:

*First:* For two scholarships of two hundred and fifty (250) dollars each in the Department of Modeling.

*Second:* For a scholarship of \$1,200 for one year's study in Europe. This scholarship shall be assigned not oftener than once in three years.

## THE GEORGE HOLLINGSWORTH SCHOLARSHIPS

A bequest of \$5,000 for scholarships for men or women.

## THE MARY RIPLEY TRUST

This income of about \$1,000 is applied to scholarships.

## THE SUSAN MINOT LANE SCHOLARSHIPS

A fund of \$4,500 to provide scholarships for women.

## THE BOIT FUND

A fund of \$5,000. Income to be used to stimulate good draughtsmanship.

## THE LUCY SCARBOROUGH CONANT SCHOLARSHIP

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## THE JEAN MUNROE LEBRUN SCHOLARSHIP

A bequest of \$1,000 for a scholarship in the Department of Drawing and Painting.

## THE MARY O. H. LONGSTRETH FUND

A fund, the income of which is about \$2,300 to be used for scholarships.

## THE ALICIA KEYES MEMORIAL SCHOLARSHIP

A bequest of \$5,000 for scholarships.

## THE RUTH A. STURDIVANT SCHOLARSHIPS

A fund of \$25,000 for traveling scholarships for women.

## THE JESSIE LOUISE STURDIVANT SCHOLARSHIPS

A fund of \$25,000 for scholarships for women.

## THE BARTOL SCHOLARSHIP

A fund, the income of which is about \$3,500 for scholarships.

These bequests have been willed to the school for students who show sufficient talent and whose circumstances make it difficult for them to obtain an art education.

A few scholarships will be awarded to incoming students whose submitted work satisfies the instructors. Such work must be submitted before school closes or on Registration Day, Sept. 24.

The majority of the scholarships for whole or half tuition are awarded only to pupils who have been for at least 6 months in the school.



## DRAWING, PAINTING, COMPOSITION

Pupils in drawing and painting are divided into three groups according to the decision of the faculty.

Group I - under Mr. Iacovleff, who will give demonstrations of drawing, and assistance in the other groups.

Group II - under Mr. Bengtz and assistants.

Group III - assistants under the direction of Mr. Bengtz.

Students will be required to take courses and pass examinations in Anatomy under Mr. Bengtz and in Perspective under Mr. Frost.



ABBOTT CHEEVER





MARIO DINI





MILDRED HAYDEN





RALPH LERMOND



JOHN TEYRAL





VIRGINIA GOOLKASIAN



JOHN BATCHELDER



## SCULPTURE

Work in the sculpture classes consists of modeling from the living figure and portrait head. Composition is an important feature of the year's work and group criticisms are given on the subject assigned for each month.

During the year, demonstrations are given on Plaster Casting, Glue-mold Making, Patineing, Stone Carving, Bronze Casting, and the use of the Pointing Machine.

In the last term, life sized figures and torsos are made by advanced students, and enlargements are made from accepted compositions.



ADIO DI BICCARI







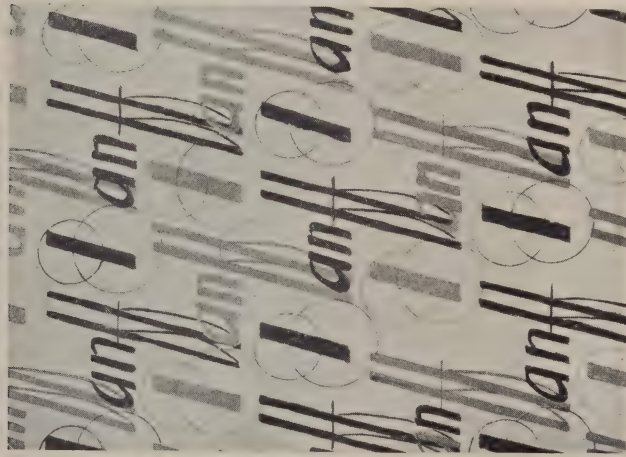
AMBROSE BATTAINI



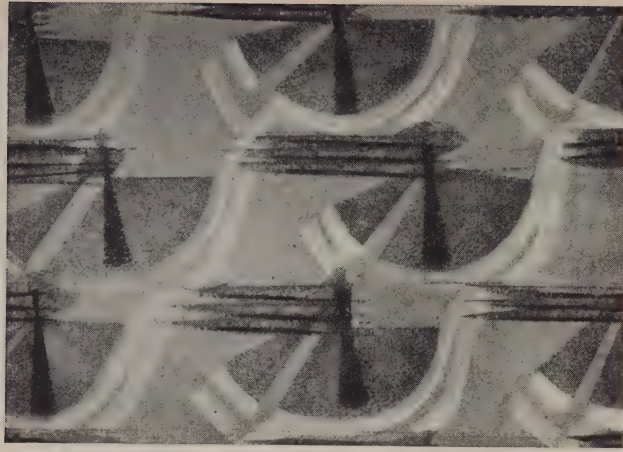
ADIO deBICCARI



MARY SAYWARD



ELIZABETH HILLS



JEANETTE CLARK

THE DEPARTMENT OF DESIGN aims to prepare its students to understand the manner of approach in the solving of art problems. Designs may be pure decoration, requiring the study of line, area, and color relationships; utilitarian problems, such as interiors; or something carrying an idea, such as posters. The course attempts to show the proper approach to any kind of problem, and its execution, starting with the study of fundamentals and leading to their application in specific fields. Students are required to take a course in perspective and pass examinations.





BEN NASON

ADVERTISING DESIGN is seen not as a picture but as an idea. Whether seen close or from far, the idea must be pleasing, unavoidable and immediately understood. All processes are employed to gain the most emphatic end.



ILLUSTRATION

DOROTHY BRUDNO



LEVERETT PETERS

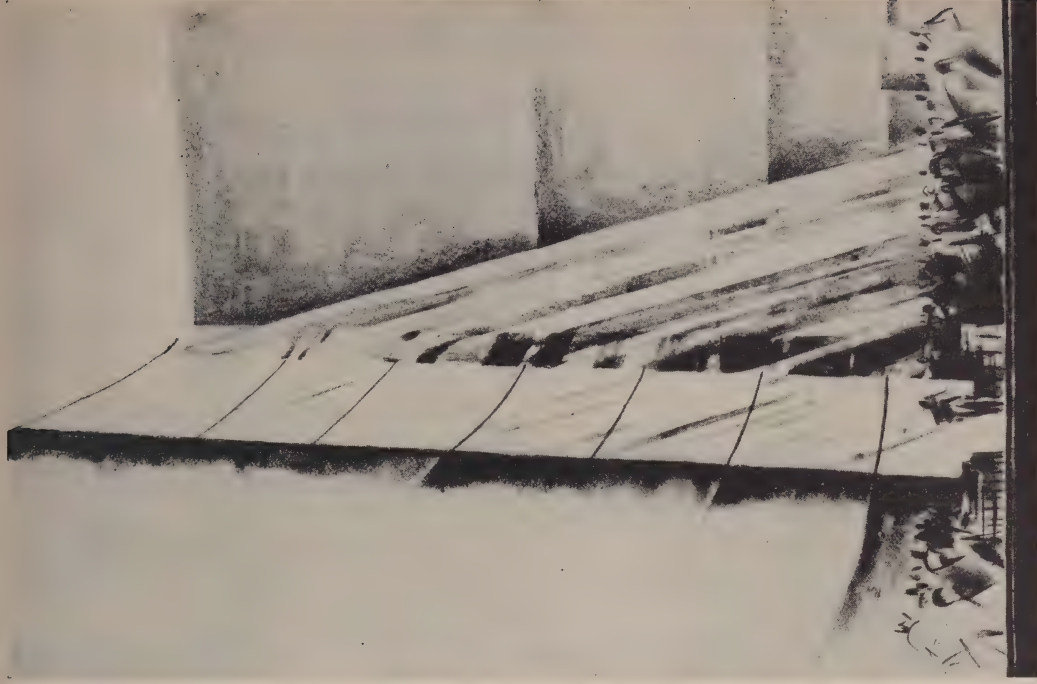




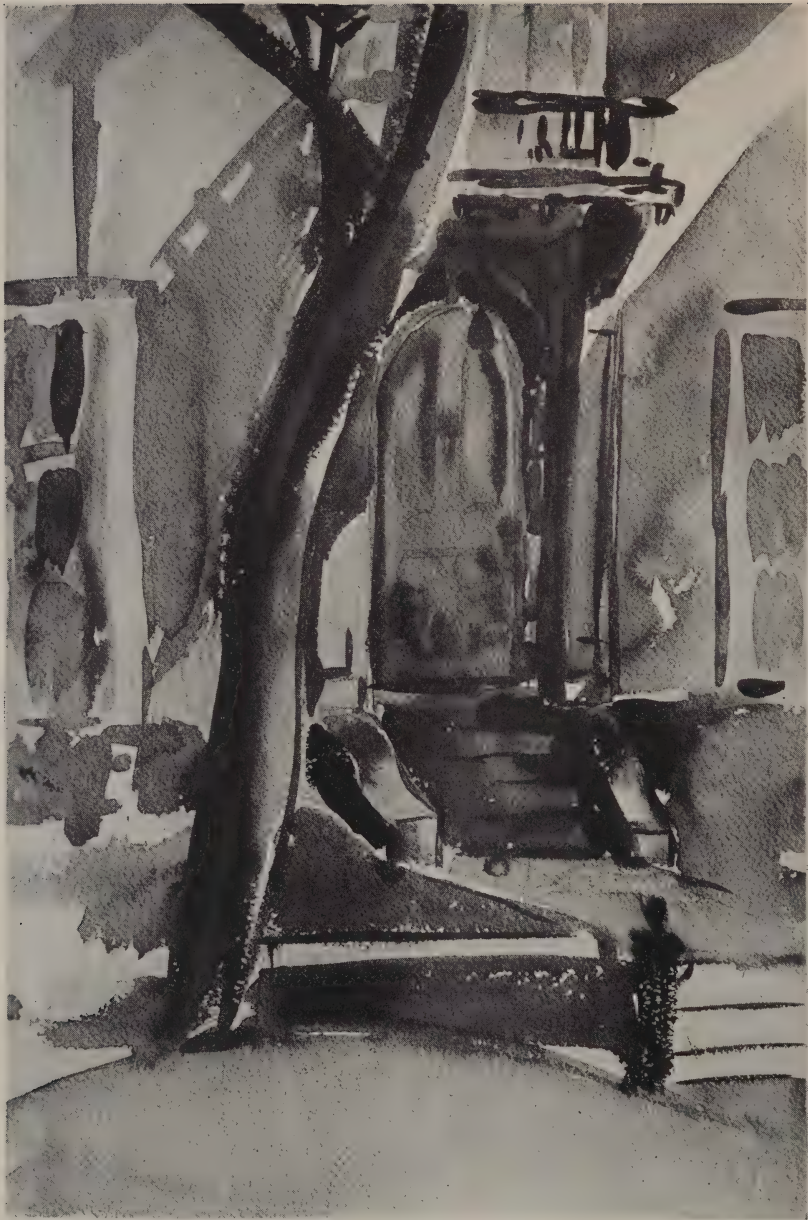
ARTHUR PETRIE

## INDUSTRIAL AND INTERIOR DESIGN

The interior is studied as a problem of design in which the utility of the various parts of the room is solved with reference to one's sequence of living. Perspective form, color and texture in terms of available materials are studied instead of period styles. Models are made to help visualize the composition.



LAURA BARR



PRISCILLA CROZIER

WATERCOLOR PAINTING, although advised to some, is optional. Work is done outside of class and presented for weekly criticism, which stresses proper expression of mood, form and texture relationships. Individuality of approach is encouraged.





COSTUME DESIGN

LEVERETT PETERS

ILLUSTRATION has as a prerequisite the adaptability to drawing and modes of presentation. First emphasis is put on the study of line in its many qualities as a strong means of expression.

## JEWELRY — SILVERSMITHING

The jewelry course consists of a series of carefully selected problems which are executed in silver and gold. These include stone setting, enameling, and the designing and making of brooches, necklaces, bracelets, rings, pendants, etc. The silversmithing course is so planned that the student receives a complete knowledge of hammering, blocking, raising, chasing, and the many processes used in the making of bowls, trays, porringers, cups, candlesticks, tea sets, etc. Copper and brass are used in the elementary work.

The student is required to submit to the instructor for his approval a working drawing of each piece before construction.



VIRGINIA STANLEY  
MARGARET ALLEN

ELEANOR WALLACE STRONG

BARBARA ALLEN  
BARBARA DRAKE





MARGARET ALLEN  
FRANCES HAYES



ALICE GIGGER

# SCHOLARSHIPS AWARDED FOR THE YEAR 1935-1936

## TRAVELING SCHOLARSHIPS

RUTH A. STURDIVANT

Elizabeth Goodhue  
Ingrid Selmer-Larsen

## TUITION SCHOLARSHIPS (either whole or in part)

HELEN HAMBLÉN

Mildred Hayden

MRS. DAVID HUNT

Marie Craig

ELLEN K. GARDNER

Allison Bearce

Marion Sharman

SUSAN MINOT LANE

Edna Hibel

Barbara Hubley

LUCY SCARBOROUGH CONANT

Barbara Allen  
Laura Barr

Mary Sayward

JESSIE LOUISE STURDIVANT

Sarah Adams  
Margaret Allen  
Lydia Barnes  
Elizabeth Bauer  
Doris Daniels

Barbara Flint  
Barbara Owen  
Frances Rich  
Adele Savage

GEORGE HOLLINGSWORTH

Nicholas Jeon

MARY O. H. LONGSTRETH

Allan Crite  
Charles Cutler  
Angelo diBenedetto  
Barbara Drake  
John Freeman  
Virginia Goolkasian  
Richard Hennessey

Arthur Lougee  
Ben Nason  
Arthur Petrie  
Goury Rinov  
Dorothy Temple  
Edith Watson  
Henry Wunsch

MARY RIPLEY TRUST

Ambrose Battaini  
Joseph Vendetelli

Virginia Stanley  
Eleanor Wallace

BARTOL

Peter Abate  
Samuel Bookatz  
William Boyhan  
Catherine Carroll  
Matthew Cobb  
King Coffin  
Barbara Colman  
Samuel Countee  
Priscilla Crozier  
Robert Danstedt  
Adio diBiccari  
Avite diCicco  
Mario Dini  
Peter Dubaniewicz  
Elizabeth Fay  
Doris Getchell  
Alice Gigger

Robert Gray  
Frances Hayes  
Mitchell Jakubowski  
Miriam Kellogg  
Pauline Lougee  
Helen Navin  
Zigmont Olbrys  
Robert Otto  
Constance Overlock  
Leverett Peters  
Martha Peterson  
Grace Shepard  
Arax Tahmizian  
Mary Van Ness  
Thaddeus Westall  
Nilda Wheeler  
Helen Wires



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SCHOOL  
OF THE

MUSEUM OF FINE ARTS

July 26, 1957

1957/20

BOSTON







THE School of the Museum of Fine Arts was founded in 1876 to provide instruction in the fine arts in Boston. A department of design was added a few years later to train students for professional work in the field of industrial art. The school is a branch of the Museum of Fine Arts and the privilege for constant study of works of art afforded by this affiliation has always been an important factor in Museum School instruction. The school building is a fire-proof structure of three stories adjacent to the Museum and contains twenty-four studios and class rooms, a large lecture hall, special rooms for jewelry and silversmithing, an exhibition gallery, a library, and offices.

## ADMINISTRATIVE COUNCIL

GEORGE HAROLD EDGELL, Chairman ex-officio

WILLIAM JAMES, Acting Director

WILLIAM T. ALDRICH

WILLIAM H. CLAFLIN, JR.

WILLIAM EMERSON

MISS GERTRUDE FISKE

J. TEMPLEMAN COOLIDGE, Honorary Member

EDWARD JACKSON HOLMES

MISS LOIS L. HOWE

MISS KATHARINE W. LANE

MRS. CALVIN GATES PAGE

MISS AMELIA PEABODY

## FACULTY

### PAINTING, COMPOSITION

KARL ZERBE

JOHN L. BATCHELDER, JR.

### DRAWING

TURE BENG TZ

### SCULPTURE

FREDERICK W. ALLEN

### DESIGN

WALTER HUCHTHAUSEN

MISS ELEANOR BARRY

### JEWELRY, SILVERSMITHING

JOSEPH L. SHARROCK

Fresco Painting: LEWIS RUBENSTEIN

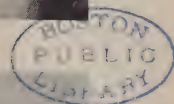
History of Art: LEONARD OPDYCKE

Anatomy: TURE BENG TZ

Perspective: JOHN L. BATCHELDER, JR.

For additional information,  
please address Mrs. A. F. Gibson, Manager  
School of Museum of Fine Arts,  
Boston, Massachusetts





## DRAWING, PAINTING, COMPOSITION

Beginning, intermediate and advanced students draw directly from life under the direction of Mr. Bengtz.

Mr. Zerbe will teach both life and still life painting, and will also give talks throughout the year on the methods and materials of painting mediums.

Problems in composition are assigned, classes meeting once a month for group criticism.

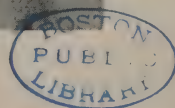
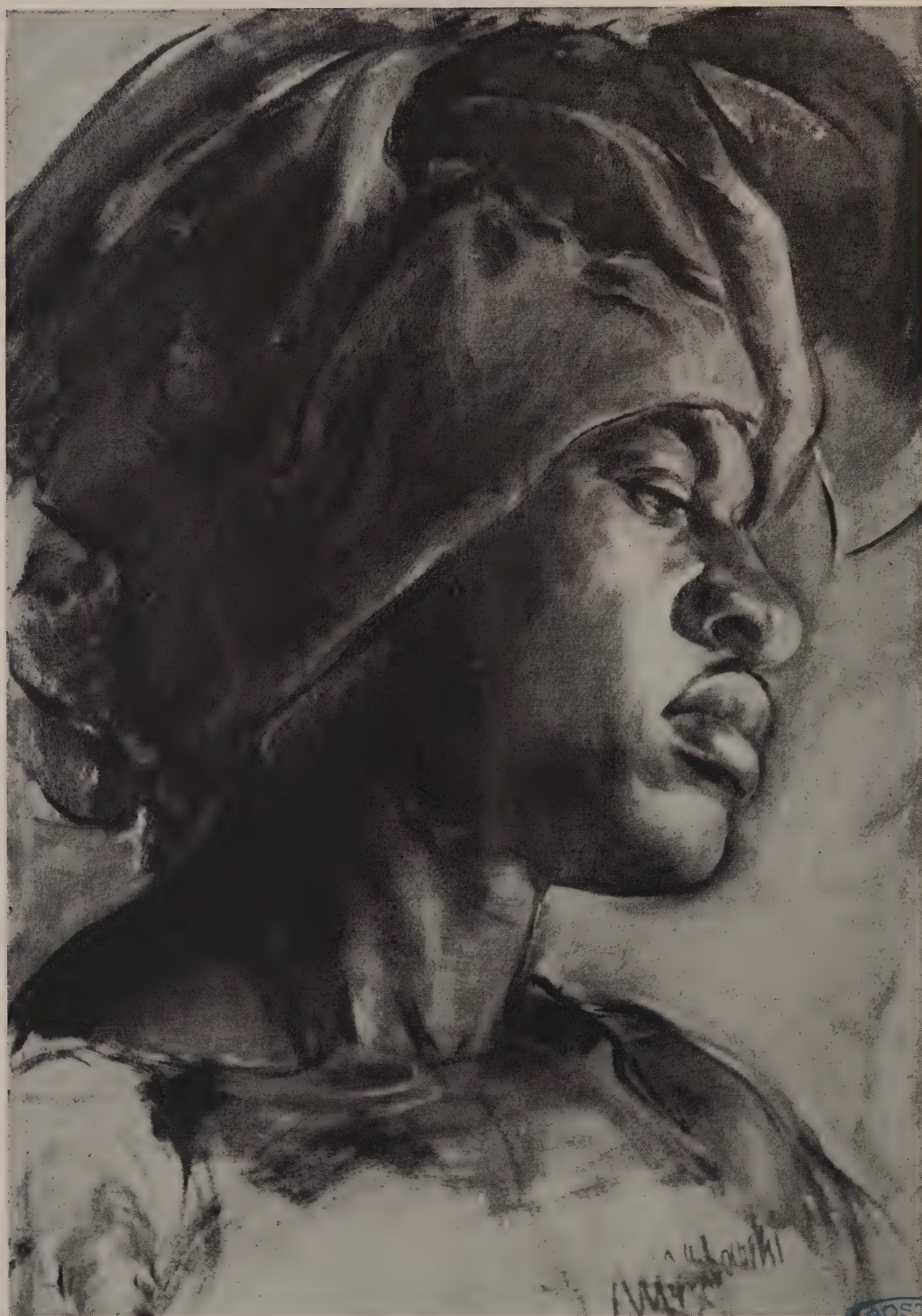
Students will be required to complete courses in Anatomy, Perspective and History of Art.







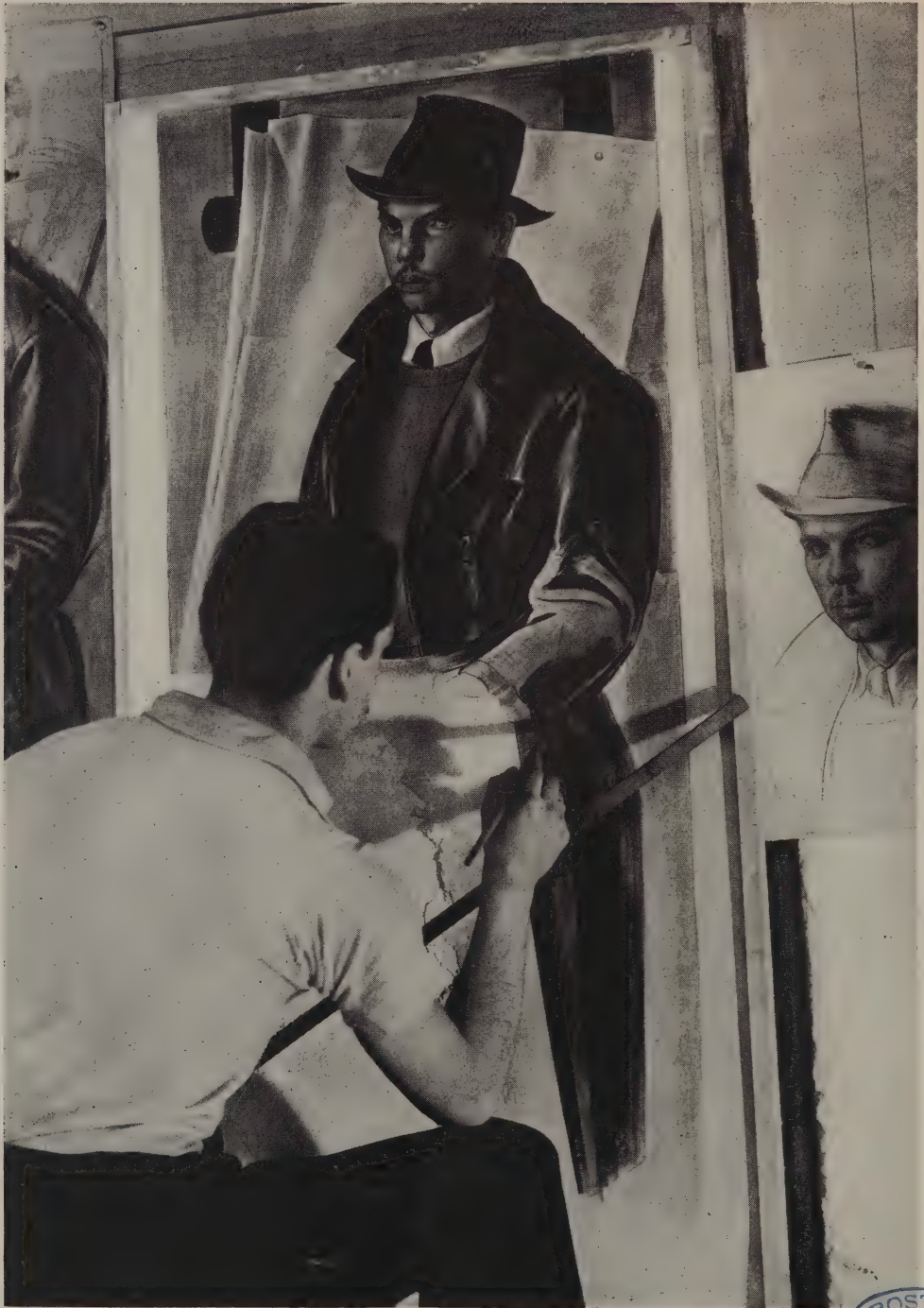
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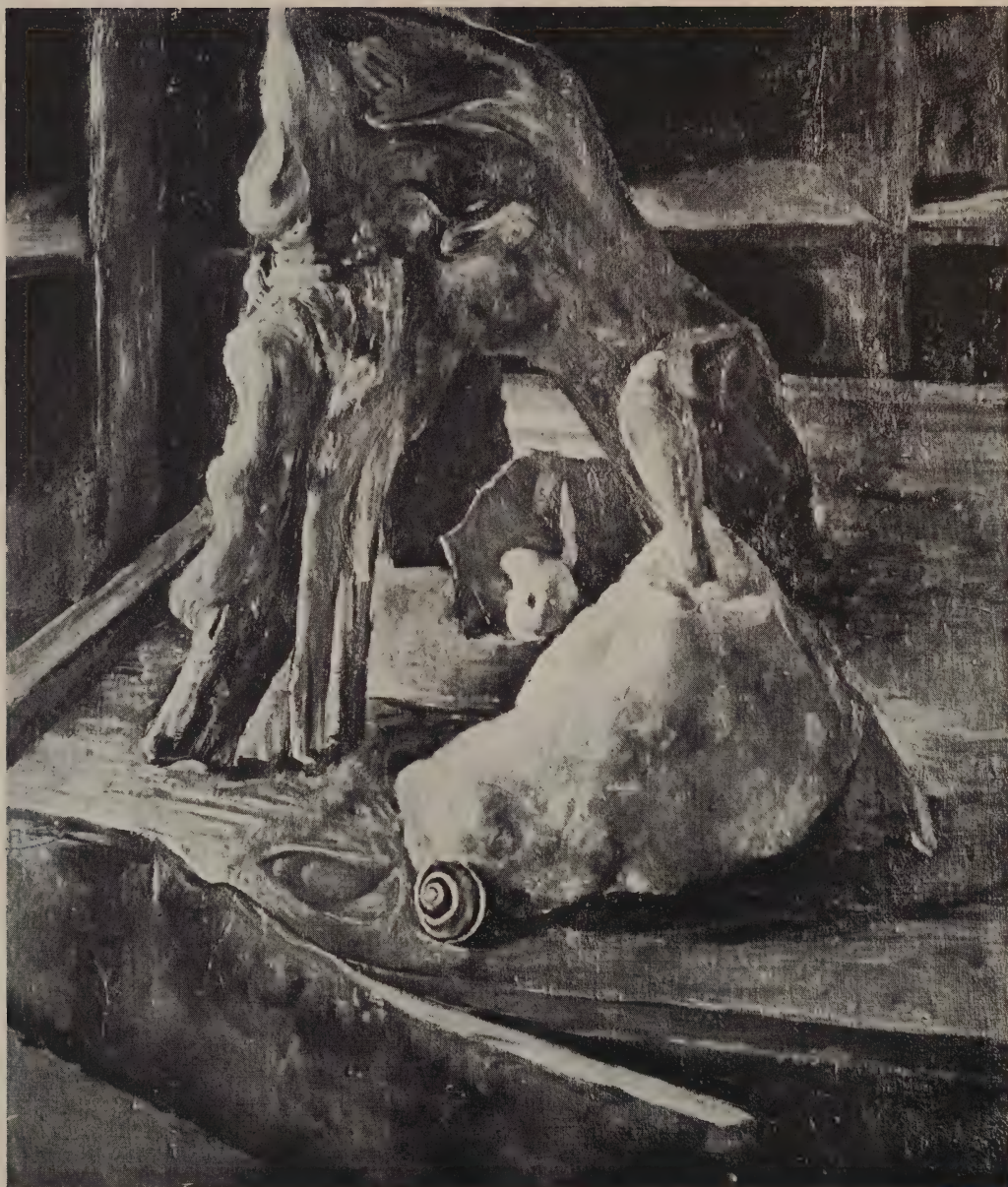


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## SCULPTURE

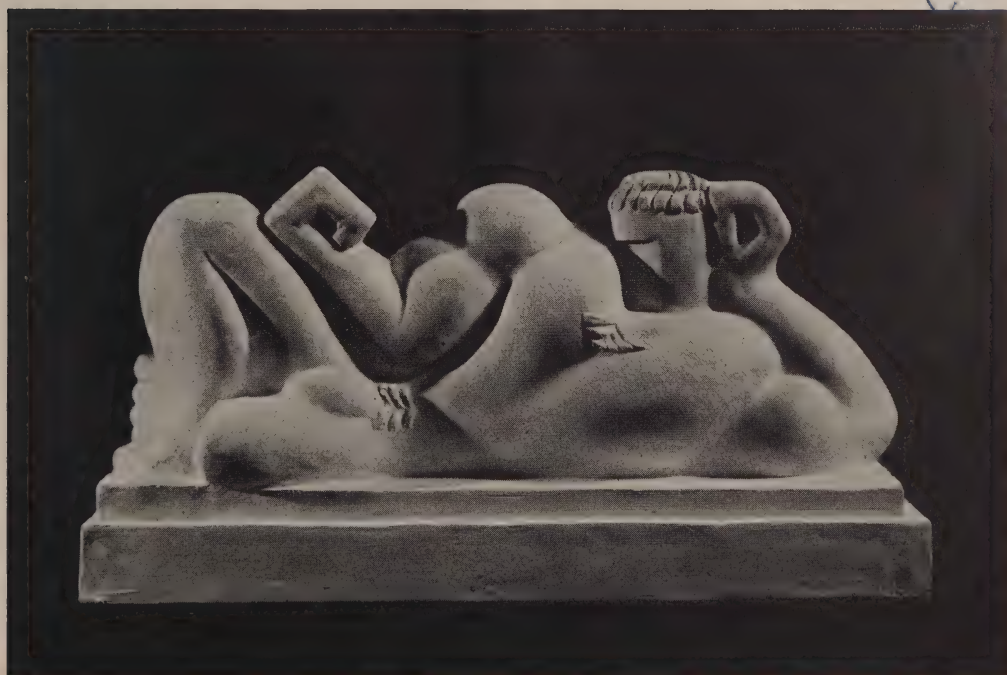
Work in the sculpture classes consists of modeling from the living figure and portrait head. Composition is an important feature of the year's work and group criticisms are given on the subject assigned for each month.

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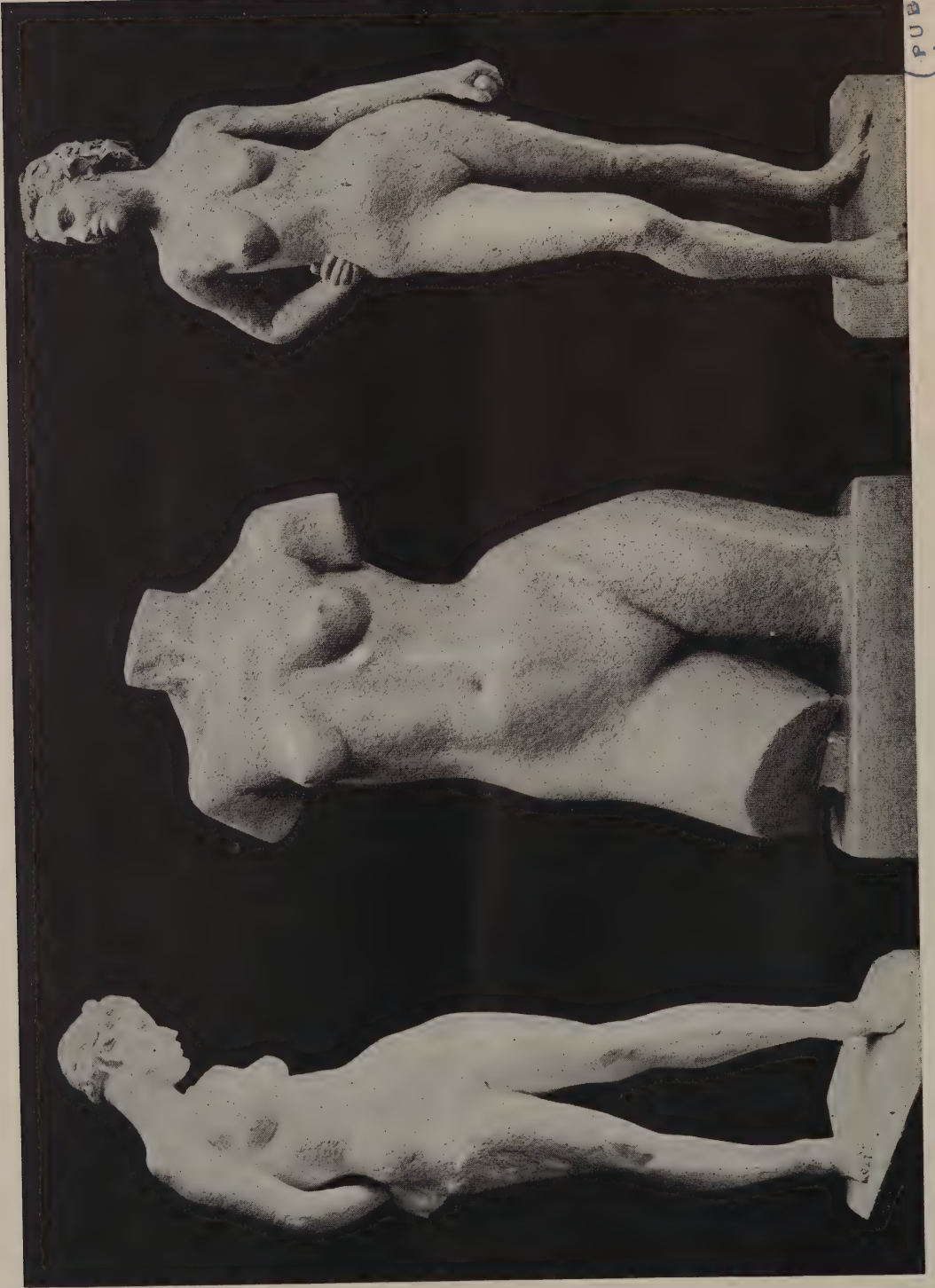
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# DESIGN

Beginning students in this course follow through a sequence of formal and practical study of fundamental principles. Imagination and ability to select are developed by experimentation with relationships in flat, mass, space and color.

Textile Printing is studied with strong emphasis on present day uses and trends as well as possibilities and limitations in industry.

Advertising Design stresses spontaneous and simple idea in preference to naturalistic picture. All processes are employed to gain the most emphatic result. Photography is introduced and there is a photo-laboratory for experimental work.

Architectural Interiors are studied directly in model form as arrangements of spaces, solid and transparent walls, masses and colors in space, tactile values, appropriate selection of materials and uses of various groupings with reference to one's sequence of living.

Water-color Sketches are presented for weekly group criticism. After exercises in the use of the medium, problems for study are outlined stressing fundamental causes. These criticisms are open to all students.





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BOSTON  
PUBLIC  
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# CALENDAR FOR 1937-1938

FIRST SEMESTER	12 weeks, commencing the last Monday in September.
SECOND SEMESTER	12 weeks, commencing the first Monday in January.
THIRD SEMESTER	9 weeks, commencing the first Monday in April.
HOLIDAYS:	Columbus Day, Armistice Day, Thanksgiving Day, Washington's Birthday, Patriot's Day, Memorial Day.

## REGISTRATION

Students may apply for admission in writing at any time, or in person at the school after September 15. Official registration day is September 22.  
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Third Semester	\$85. Enrollment for first two semesters entitles students to free tuition in third semester. Registration fee is not returnable, not applied to tuition, and to be paid only the first year.
Tuition fees are payable in advance each term.	
No deduction is made for absence.	

## GENERAL INFORMATION

### ATTENDANCE

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### CERTIFICATES

Students who desire credits and have completed courses to the satisfaction of their instructors may receive certificates.

### EVENING CLASSES

Life drawing — Information upon request.

### EXHIBITION

Student work will be exhibited in the galleries of the Museum for a period of two weeks at the end of the school year. The school reserves the right to retain examples from the work of each student.

### LECTURE COURSES

Lectures are open to anyone not enrolled as a regular student for a fee of \$25. for each course.

### LIBRARY

The library is open every day from 9 A.M. to 4:30 P.M. except on Saturdays. Books may be taken out over night. The Museum library is open for study every day from 9 A.M. to 4 P.M. except on Mondays. The school issues cards for special use in the Boston Public Library.

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Each student will require a coat locker for which there is a charge of \$1.50 for school year.

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# TRAVELING SCHOLARSHIPS AWARDED IN 1937

## THE JAMES WILLIAM PAIGE SCHOLARSHIP

Samuel Bookatz  
William Abbott Cheever  
Ralph Lermond  
John Teyral

## THE RUTH A. STURDIVANT SCHOLARSHIP

Marie Craig

## THE CHARLES AMOS CUMMINGS MEMORIAL SCHOLARSHIP

Ben Nason  
Leverett Peters  
Arthur Petrie

## PRIX DE ROME IN PAINTING 1936

Awarded to William Boyhan

## PRIZES AWARDED IN 1937

### LIFE PAINTING

Mario Dini	\$10.
Constance Overlock	10.
Virginia Goolkasian	5.
Paul Valkenier	5.

### PORTRAIT PAINTING

Virginia Goolkasian	10.
Mitchell Jakubowski	10.
Marie Clapp	5.
King Coffin	5.

### STILL LIFE PAINTING

Peter Dubaniewicz	10.
Virginia Goolkasian	10.
Angelo diBenedetto	5.
Marjorie Parker	5.

### MURAL COMPOSITION

Peter Dubaniewicz	10.
Janet Folsom	5.
William Halsey	5.
Edna Hibel	5.
Dorothy Temple	5.

### LIFE DRAWING

Mario Dini	10.
Frances Rich	10.
Edna Hibel	5.
Frido Urbinati	5.

### SCULPTURE — FIGURE

Marie Craig	15.
Peter Abate	15.

### SCULPTURE — PORTRAIT HEAD

Nicholas Jeon	10.
Miriam Kellogg	10.

### COMPOSITION — GROUP I

Samuel Bookatz	\$15.
Thomas Esten	5.
William Halsey	5.
Constance Overlock	5.

### COMPOSITION — GROUP II AND III

Irving Berlow	10.
Julia France	5.
Zygmund Kupis	5.

### TEXTILE DESIGN

Jean LeMunyan	7.50
Greta McDowell	7.50

### FASHION ILLUSTRATION

Elsie Scheurfeld	5.
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### COMMERCIAL DESIGN

Francis Golden	5.
Mitchell Jakubowski	5.
Ben Nason	5.

### WATER COLOR SKETCHING

Edna Hibel	10.
Francis Golden	5.
Helen Wires	5.

### JEWELRY

Katharine Drury	10.
Margaret Allen	5.

### SILVERSMITHING

Elizabeth Fay	10.
Barbara Allen	5.

### DRAWING

Julie Stevenson	5.
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BOSTON

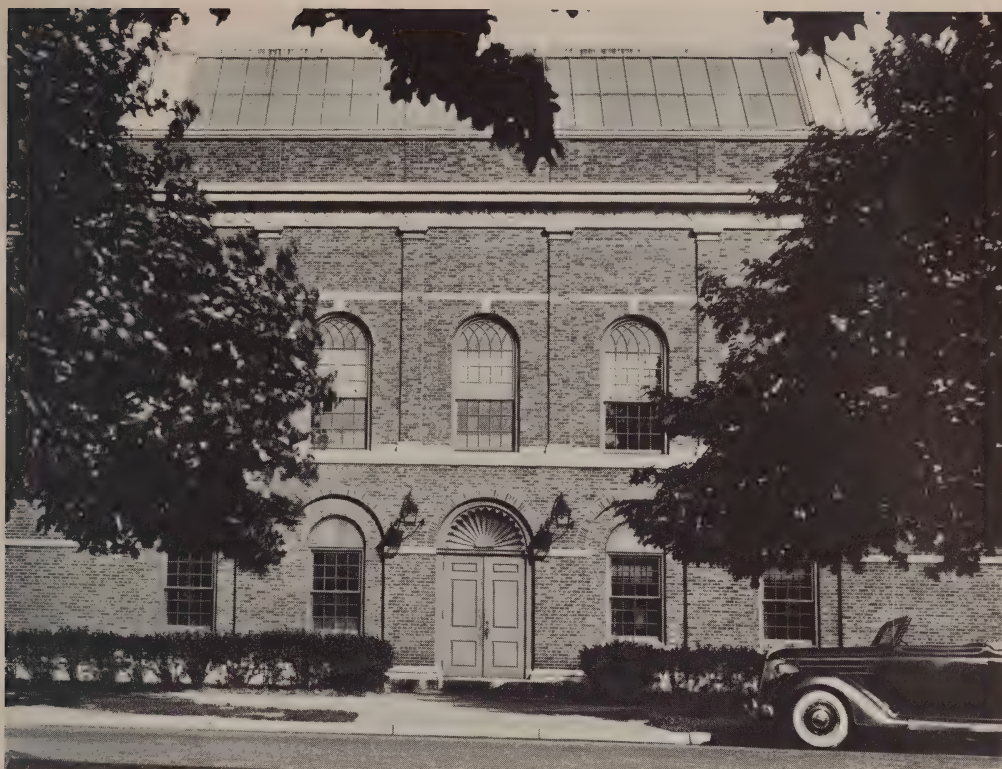
MUSEUM

SCHOOL

OF FINE ARTS







THE School of the Museum of Fine Arts was founded in 1876 to provide instruction in the fine arts in Boston. A department of design was added a few years later to train students for professional work in the field of commercial art. The school is a department of the Museum of Fine Arts and the privilege for constant study of works of art afforded by this connection has always been an important factor in Museum School instruction. The school building is a fire-proof structure of three stories adjacent to the Museum and contains twenty-four studios and class rooms, a large lecture hall, special rooms for jewelry and silversmithing, an exhibition gallery, a library, and offices.

*School of the Museum of Fine Arts  
Aug 25 1939*

## COMMITTEE ON THE SCHOOL

GEORGE HAROLD EDGELL, *Principal pro tem.*

WILLIAM T. ALDRICH

ROBERT BALDWIN

T. JEFFERSON COOLIDGE

WILLIAM EMERSON

EDWARD WALDO FORBES

EDWARD JACKSON HOLMES

PAUL SACHS

## VISITORS

GEORGE HAROLD EDGELL, *Chairman ex-officio*

WILLIAM T. ALDRICH

ROBERT BALDWIN

WILLIAM EMERSON

MISS GERTRUDE FISKE

WILLIAM STUART FORBES

EDWARD JACKSON HOLMES

MISS LOIS L. HOWE

WILLIAM JAMES

MISS KATHARINE W. LANE

MRS. CALVIN GATES PAGE

MISS AMELIA PEABODY

J. TEMPLEMAN COOLIDGE, *Honorary Member*

Please address all communications to  
Mrs. A. F. Gibson, Manager  
School of the Museum of Fine Arts  
The Fenway and Museum Road,  
Boston, Massachusetts





LIFE CLASS



FRESCO CLASS



SCULPTURE CLASS

## FIRST YEAR REQUIRED GENERAL COURSE

Life drawing, 15 hours weekly, under the direction of Mr. Bengtz.

Painting from still life, 4 hours weekly, under the direction of Mr. Zerbe.

Fundamentals of design, 6 hours weekly under the direction of E. Blanchard Brown and Miss Barry.

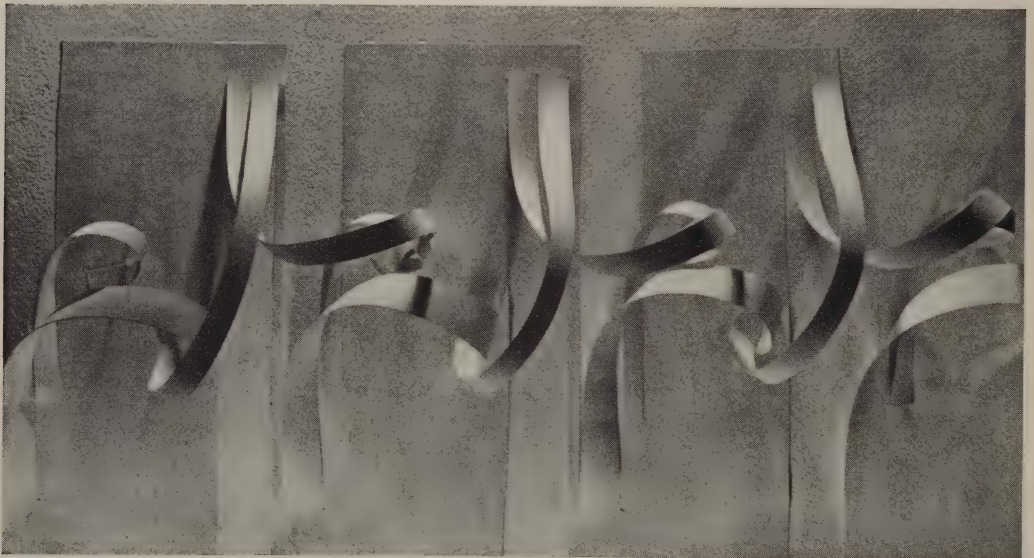
Anatomy, 2 hours weekly, half school year under the direction of Mr. Bengtz.

Perspective, 2 hours weekly, half school year under the direction of Mr. Dubaniewicz.

Sculpture, jewelry or silversmithing, 4 hours weekly, half school year under the direction of Mr. Allen, Mr. Sharrock.

Iconography, 1 hour weekly, half school year under the direction of Mr. Robinson.

Course on methods and materials, Saturday morning, under the direction of Mr. Zerbe.



DESIGN

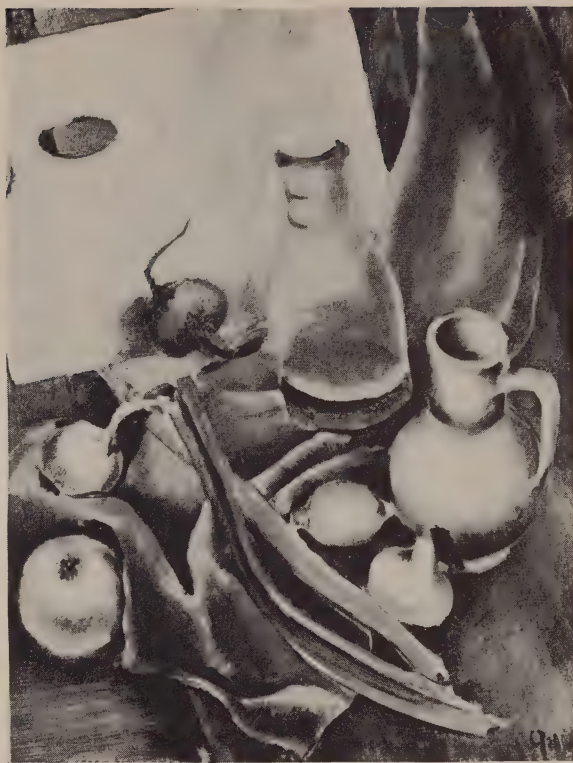
FIRST YEAR





DRAWING

FIRST YEAR



PAINTING

FIRST YEAR



PERSPECTIVE

FIRST YEAR



ANATOMY

FIRST YEAR

# INTERMEDIATE AND ADVANCED DRAWING

Drawing from life and memory.

Experiments in various drawing techniques.

Special course in construction drawing.



PENCIL MEMORY DRAWING

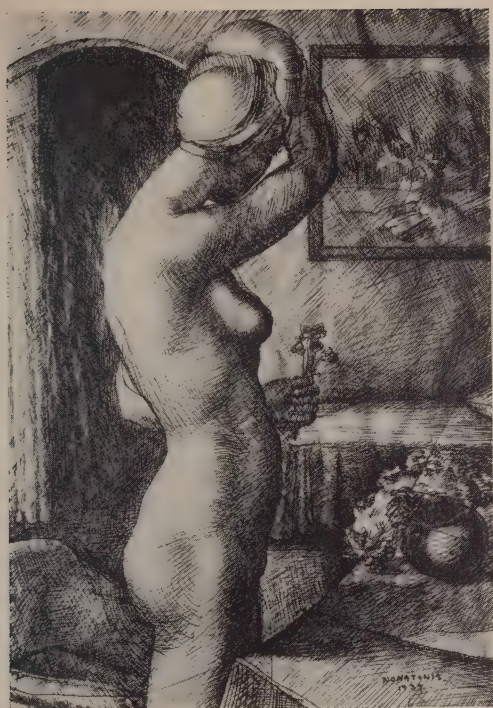
ADVANCED CLASS



SILVERPOINT

ADVANCED CLASS





MEMORY DRAWING PEN & INK INTERMEDIATE CLASS



CONTÉ DRAWING

ADVANCED CLASS

## COMPOSITION REQUIRED FOR INTERMEDIATE AND ADVANCED STUDENTS

Two problems are given each month.

Various subjects including free composition, composition for murals and stained glass. National competitions are included in the given problems.



COMPOSITION

ADVANCED CLASS

# INTERMEDIATE AND ADVANCED PAINTING FROM LIFE AND PORTRAIT

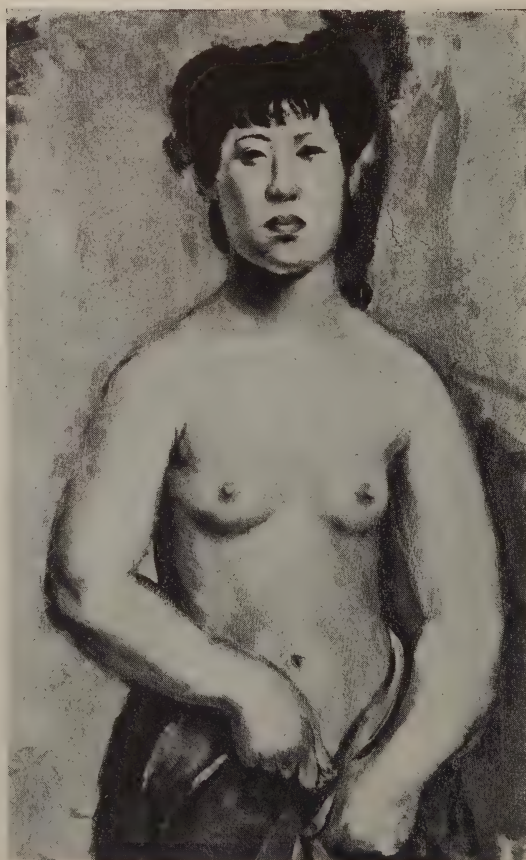
Free creative painting from drawings in collaboration with class in memory drawing.

Advanced technical course in the various painting techniques.



LIFE PAINTING

ADVANCED CLASS



LIFE PAINTING

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PORTRAIT PAINTING

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ADVANCED CLASS

## FRESCO AND MURAL PAINTING FOR ADVANCED STUDENTS ONLY

The school is equipped with a room where students work directly on the wall.



## WORK IN SCULPTURE CLASSES

Consists of modeling from the living figure and portrait head.

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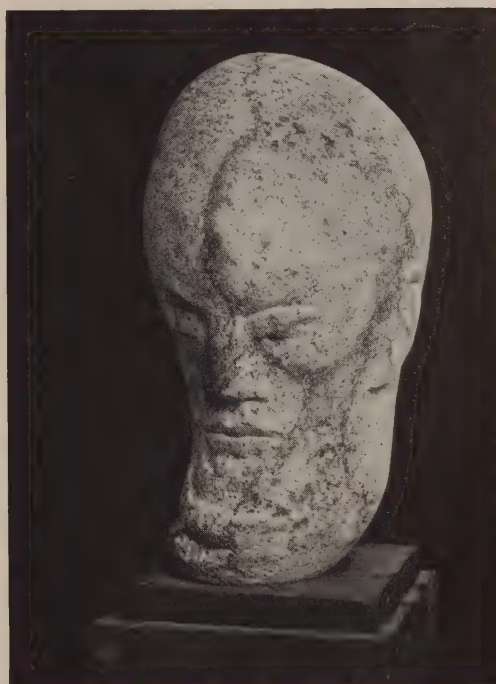
During the year, demonstrations are given on Plaster Casting, Gluemold Making, Patineing, Stone Carving, Bronze Casting, and the use of the Pointing Machine.



WOOD CARVING



PLASTER



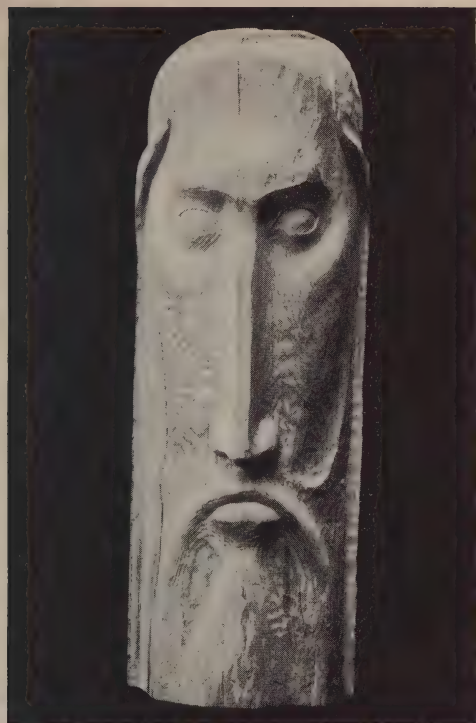
GRANITE

## COMPOSITION

Is an important feature of the year's work. Group criticisms are given on the subject assigned for each month.



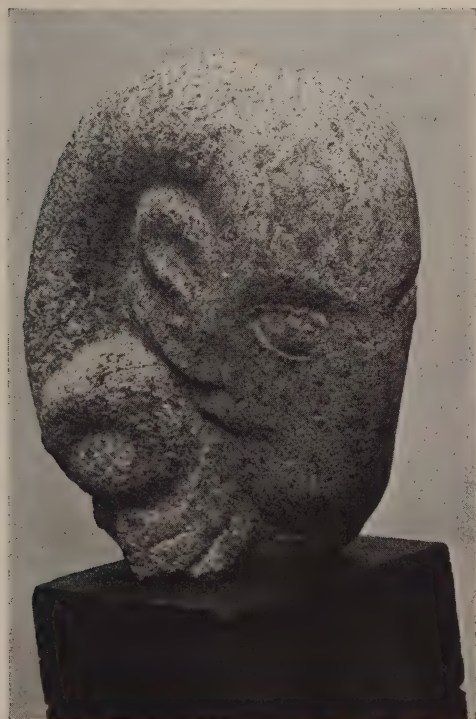




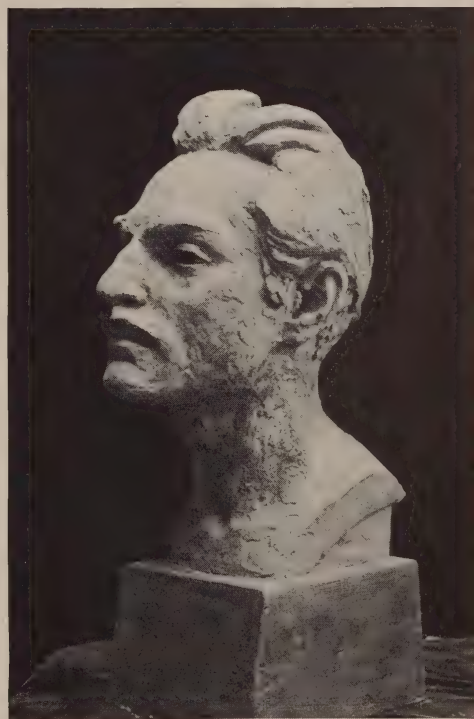
WOOD CARVING



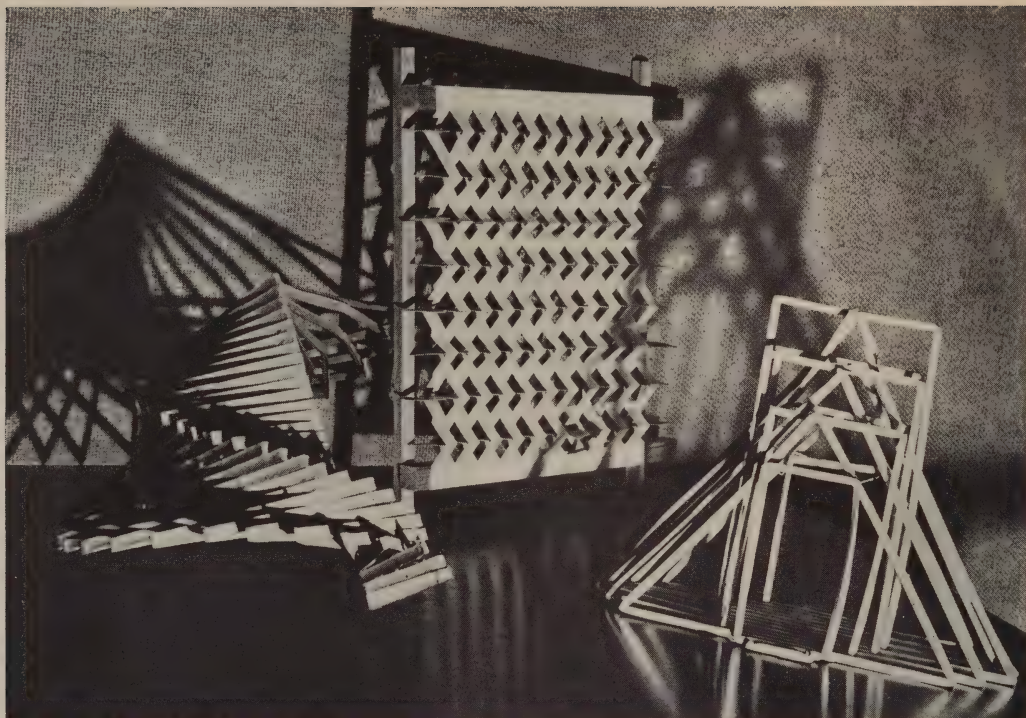
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GRANITE



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## COMMERCIAL ART

Advanced students, after completing fundamental groundwork in design and life drawing, have the opportunity to work out problems in book illustration, posters, display and packaging, lettering and all phases of advertising art.

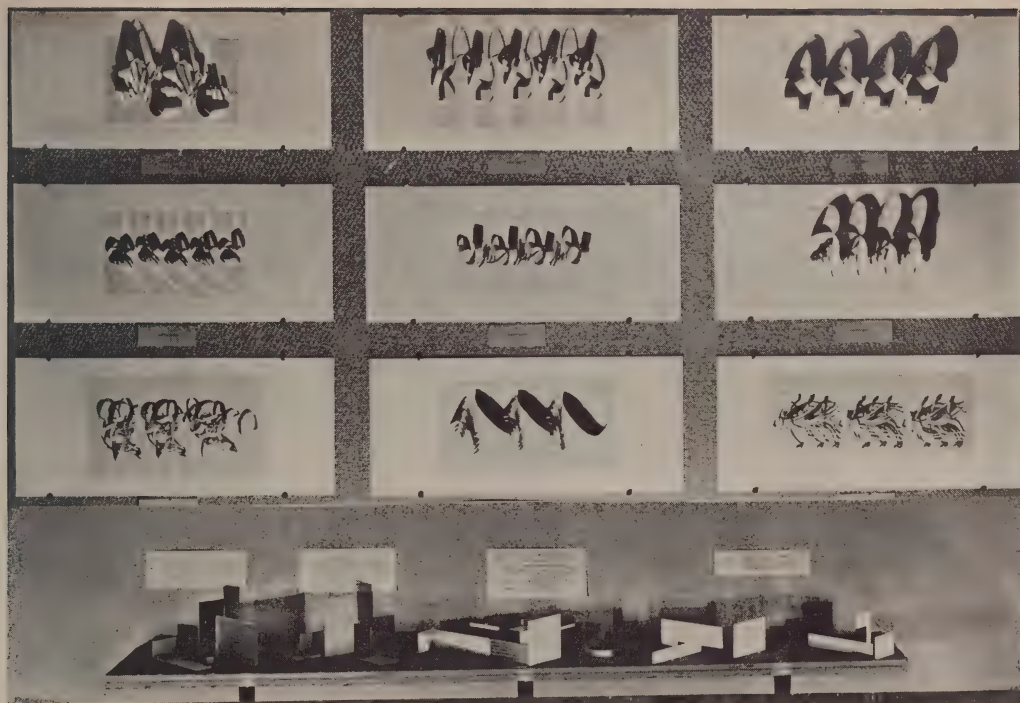
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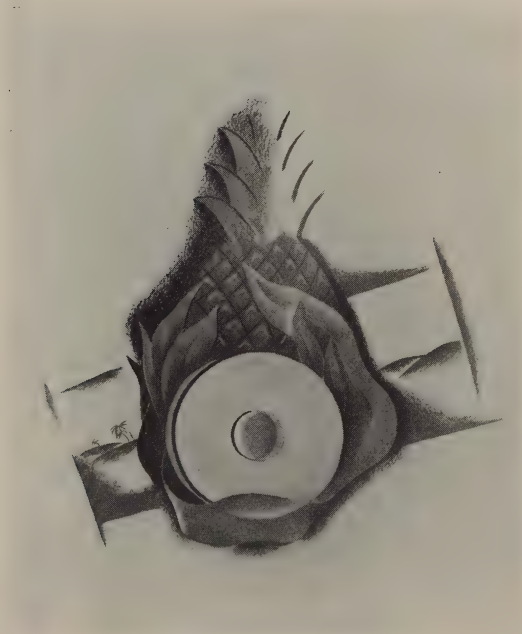
BASIC PRINCIPLES OF COMPOSITION



TEXTILE DESIGN



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Each week four hours of design will be required for full time students.







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KARL ZERBE  
PETER DUBANIEWICZ

## DRAWING

TURE BENG TZ

## SCULPTURE

FREDERICK W. ALLEN  
NICHOLAS JEON

## DESIGN, COMMERCIAL ART

E. BLANCHARD BROWN  
MISS ELEANOR BARRY  
ERNEST E. ANTHONY

## JEWELRY AND SILVERSMITHING

JOSEPH L. SHARROCK  
Anatomy: TURE BENG TZ  
History of Art: FREDERICK B. ROBINSON  
Perspective: PETER DUBANIEWICZ  
Technical Course: KARL ZERBE

# SPECIAL LECTURERS

Josef Albers, Former Master at Bauhaus. Professor Fine Arts Black Mountain College	Subject Problems on Design
Marcel M. Breuer, Associate Professor of Architecture, Harvard University	Art in Architecture
Charles J. Connick, Master of Fine Arts, Designer, Crafts- man and Medalist	On the Art of Stained Glass
Lawrence Kupfermann, Lecturer Federal Art Project	Demonstration on Dry Point Technique
Miss Agnes Mongan, Keeper of Drawings, Fogg Art Mu- seum, Harvard University	History and Technique of Drawing
Doctor Jakob Rosenberg, Fellow in Research in Prints and Drawings, Fogg Art Museum, Harvard University	History and Technique of Painting
John Julian Ryan, Instructor Chamberlayne School	Philosophy of Art
Doctor Karl With, Former Director Museum of Applied Art, and Academy of Arts and Crafts, Cologne	a Reason and Form b Standard Form



# TUITION

Registration fee . . . . .	\$10.00
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Work done outside of regular classes is shown in the school gallery in December annually. Students elect their own jury and hanging committee.

## LECTURE COURSES

Lectures are open to anyone not enrolled as a regular student for a fee of \$50 for each course.

## LIBRARY

The school library is open every day from 9 to 5 except Saturdays. Books may be taken out over night. The Museum Library is open for study every day from 9 to 4 except Mondays. The school issues cards for special use in the Boston Public Library.

## LOCKERS

Each student will require a coat locker for which there is a charge of \$1.50 for the school year.

## MATERIALS

Art materials may be bought at the school supply store from 8:30 to 9 A.M., from 11 to 11:15 A.M. and from 1.30 to 2 P.M.

## SCHOLARSHIPS

Competitive examinations for entrance scholarships are held at the school in May annually.

## STUDENT HOUSES

The Students Union at 96 Fenway and Stuart Club, 102 Fenway, are established with the purpose of providing comfortable and attractive houses where women students coming to Boston to take advantage of its educational opportunities may live at a moderate expense.

The Students Union and the Women's Educational and Industrial Union, 264 Boylston Street, gladly furnish lists of suitable boarding places.

## TRAVELING SCHOLARSHIPS

### JAMES WILLIAM PAIGE

A fund of \$40,321.34 for a traveling scholarship for a student in painting. The holder receives about \$1200 a year for two years' study in Europe.

### ALBERT HENRY WHITIN

A fund of \$27,300 for a traveling scholarship for a student in ecclesiastical design especially that of stained glass, or a student in portraiture.

### RUTH A. STURDIVANT

A fund of \$25,616.39 for a traveling scholarship for women.

### MRS. DAVID HUNT MEMORIAL

A fund of \$50,000 in part for a traveling scholarship for a student in sculpture for one year's study in Europe. To be assigned not oftener than once in three years.

### CHARLES AMOS CUMMINGS MEMORIAL

A fund of \$5,000 for a traveling scholarship for a male student in design.

### REBECCA R. JOSLIN

A fund of \$5,000 for a traveling scholarship for a student in drawing and painting.

### KATE MORSE

A fund of \$5,000 for a traveling scholarship for women.

## TRAVELING SCHOLARSHIPS AWARDED IN 1938 AND 1939

ALBERT HENRY WHITIN

to Peter Dubaniewicz

RUTH A. STURDIVANT

to Constance Overlock

JAMES WILLIAM PAIGE

to William Halsey

RUTH A. STURDIVANT

to Edna Hibel

MRS. DAVID HUNT

to Peter Abate

CHARLES AMOS CUMMINGS

to John Bernard and Thomas Fielder



# TUITION SCHOLARSHIPS

## BARTOL

A fund of \$72,828.80 for scholarships.

## MRS. DAVID HUNT MEMORIAL

A fund of \$50,000 in part for two scholarships of \$250 each for students in sculpture.

## MARY O. H. LONGSTRETH

A fund of \$46,224.26 for scholarships.

## JESSIE LOUISE STURDIVANT

A fund of \$25,616.40 for scholarships for women.

## MARY RIPLEY TRUST

A fund of \$19,360.24 for scholarships.

## SUSAN MINOT LANE

A fund of \$5,150 for scholarships for women.

## BOIT

A fund of \$5,000 to be used to stimulate good draughtsmanship.

## ALICE F. BROOKS MEMORIAL

A fund of \$5,000 for scholarships.

## ELLEN K. GARDNER

A fund of \$5,000 for scholarships for women in drawing and painting.

## HELEN HAMBLÉN

A fund of \$5,000 for scholarships for women in drawing and painting.

## GEORGE HOLLINGSWORTH

A fund of \$5,000 for scholarships.

## ALICIA KEYES MEMORIAL

A fund of \$5,000 for scholarships.

## LUCY SCARBOROUGH CONANT

A fund of \$4,112.30 for scholarships for students in design.

## JEAN MUNROE LEBRUN

A fund of \$1,103.50 for scholarships for students in drawing and painting.

## ART LOVERS CLUB OF GREATER BOSTON

A fund of \$600 for scholarships of \$100 each year for six years to American born women.

These bequests have been willed to the school for its students who show sufficient talent and whose circumstances make it difficult for them to obtain an art education.

# SCHOOL CALENDAR FOR 1939-1940

FIRST SEMESTER	September 25 to December 16.
NO CLASSES	Columbus Day, Armistice Day, Thanksgiving Day. Christmas recess December 16 to January 2.
SECOND SEMESTER	January 2 to March 23.
NO CLASSES	Washington's Birthday. Spring recess March 23 to April 1.
THIRD SEMESTER	April 1 to June 1.
NO CLASSES	Patriot's Day, Memorial Day.



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BOSTON  
MUSEUM

1940-41

SCHOOL

OF FINE ARTS

Museum of Fine Arts  
May 28, 1919





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ROBERT BALDWIN

EDWARD JACKSON HOLMES

T. JEFFERSON COOLIDGE

PAUL SACHS

RUSSELL T. SMITH, *Head of the School*

## VISITORS

WILLIAM EMERSON, *Trustee*

WILLIAM T. ALDRICH

J. TEMPLEMAN COOLIDGE

GEORGE HAROLD EDGELL

MISS GERTRUDE FISKE

WILLIAM STUART FORBES

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Please address all communications to  
Mrs. A. F. Gibson, *Manager*  
School of the Museum of Fine Arts  
The Fenway and Museum Road,  
Boston, Massachusetts



LIFE CLASS



FRESCO CLASS



SCULPTURE CLASS



## FIRST YEAR REQUIRED GENERAL COURSE

Life drawing, 15 hours weekly. Instructor, Mr. Bengtz.

Elementary principles in painting and painting techniques, 4 hours weekly.  
Instructor, Mr. Zerbe.

Fundamentals of design, 6 hours weekly. Instructors, Mr. Brown and Miss Barry.

Anatomy, 2 hours weekly, half school year. Instructor, Mr. Bengtz.

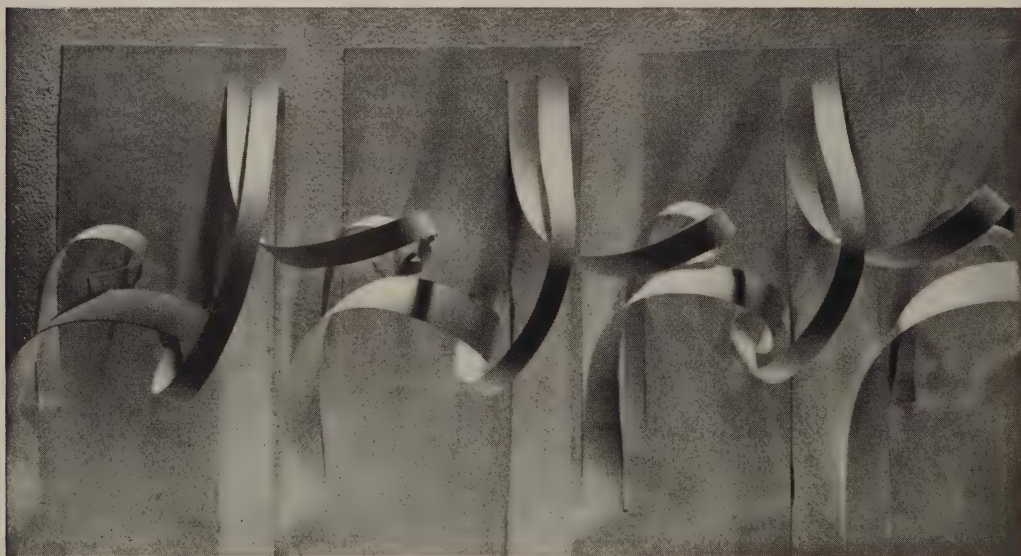
Perspective, 2 hours weekly, half school year. Instructor, Mr. Dubaniewicz.

Sculpture, 4 hours weekly, half school year. Instructor, Mr. Allen.

or

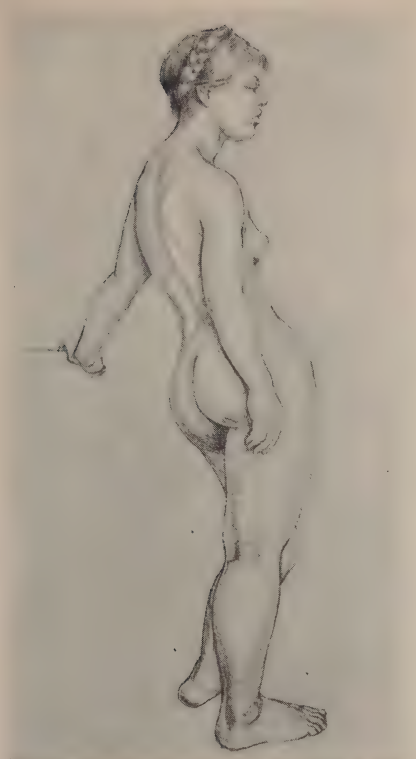
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Iconography, 1 hour weekly. Lecturer, Mr. Robinson.



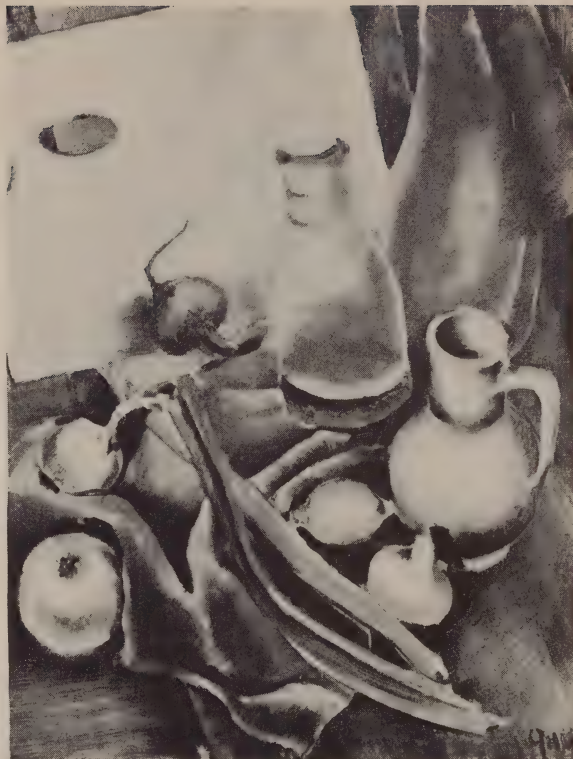
DESIGN

FIRST YEAR



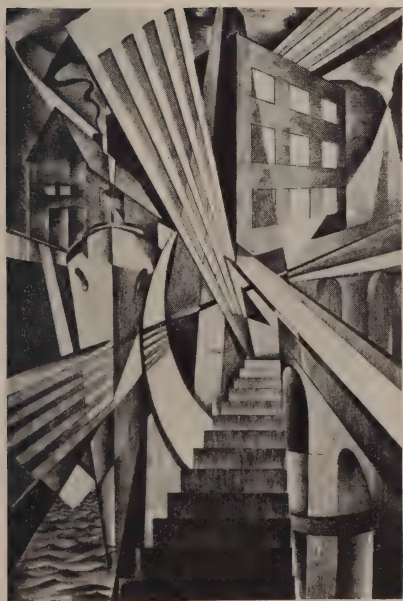
DRAWING

FIRST YEAR



PAINTING

FIRST YEAR



PERSPECTIVE

FIRST YEAR



ANATOMY

FIRST YEAR

# INTERMEDIATE AND ADVANCED DRAWING

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Experiments in various drawing techniques.

Special course in construction drawing.



PENCIL MEMORY DRAWING

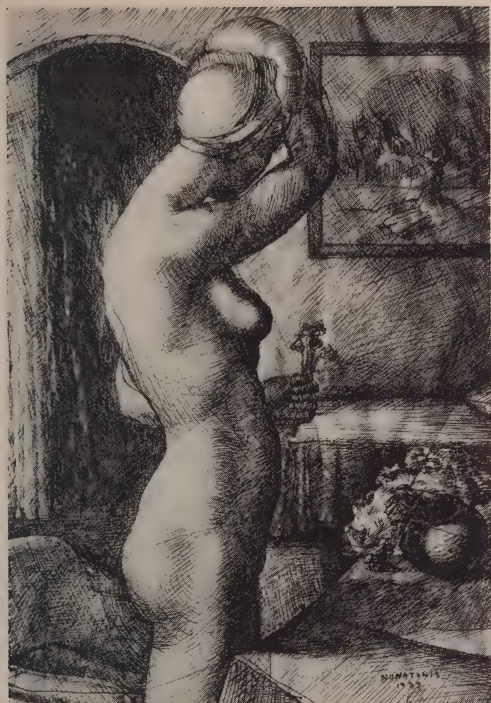
ADVANCED CLASS



SILVERPOINT

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MEMORY DRAWING PEN & INK INTERMEDIATE CLASS



CONTÉ DRAWING ADVANCED CLASS

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Two problems are given each month.

Various subjects including free composition, composition for murals and stained glass. National competitions are included in the given problems.



COMPOSITION

ADVANCED CLASS

# INTERMEDIATE AND ADVANCED PAINTING FROM LIFE AND PORTRAIT

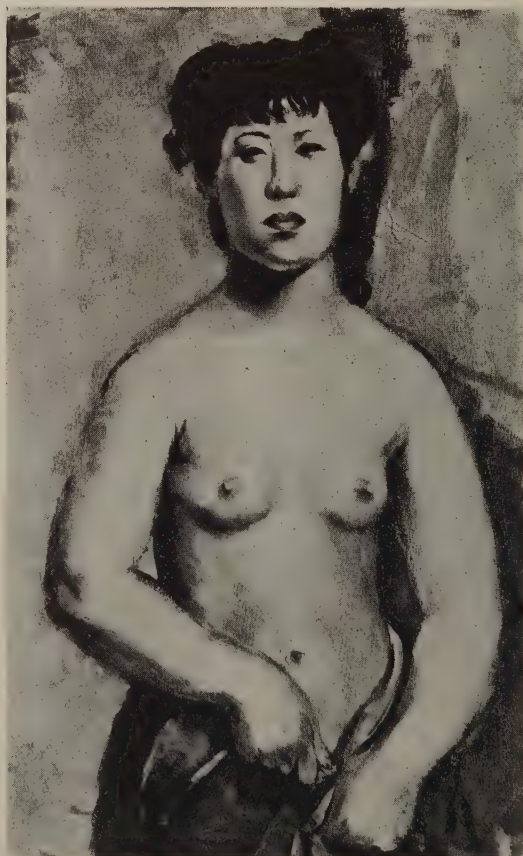
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LIFE PAINTING

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LIFE PAINTING

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PORTRAIT PAINTING

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ADVANCED CLASS

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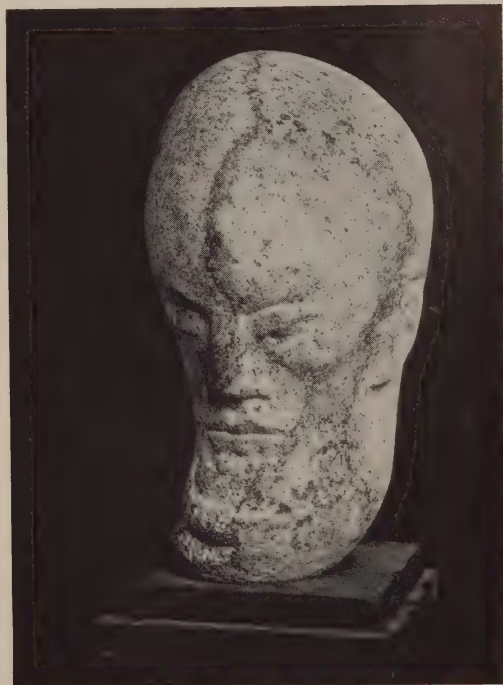
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WOOD CARVING



PLASTER



GRANITE

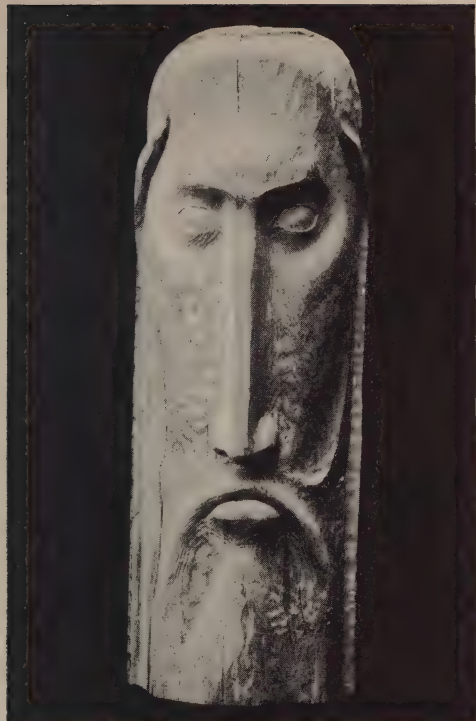


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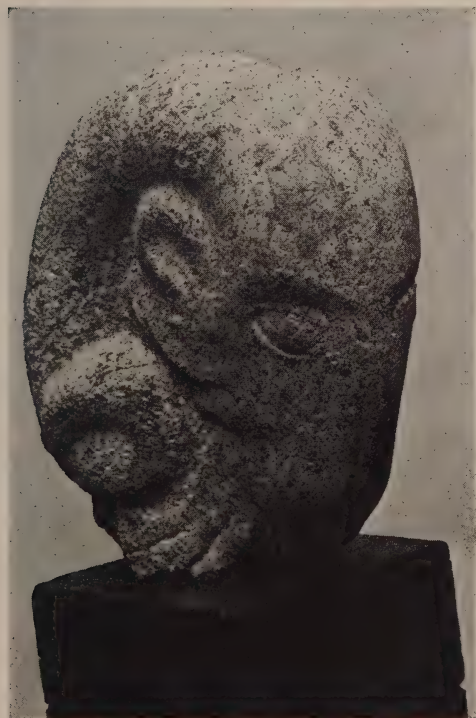




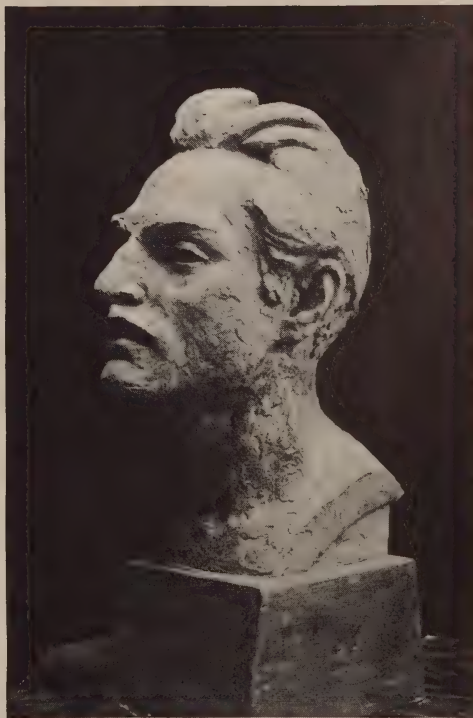
WOOD CARVING



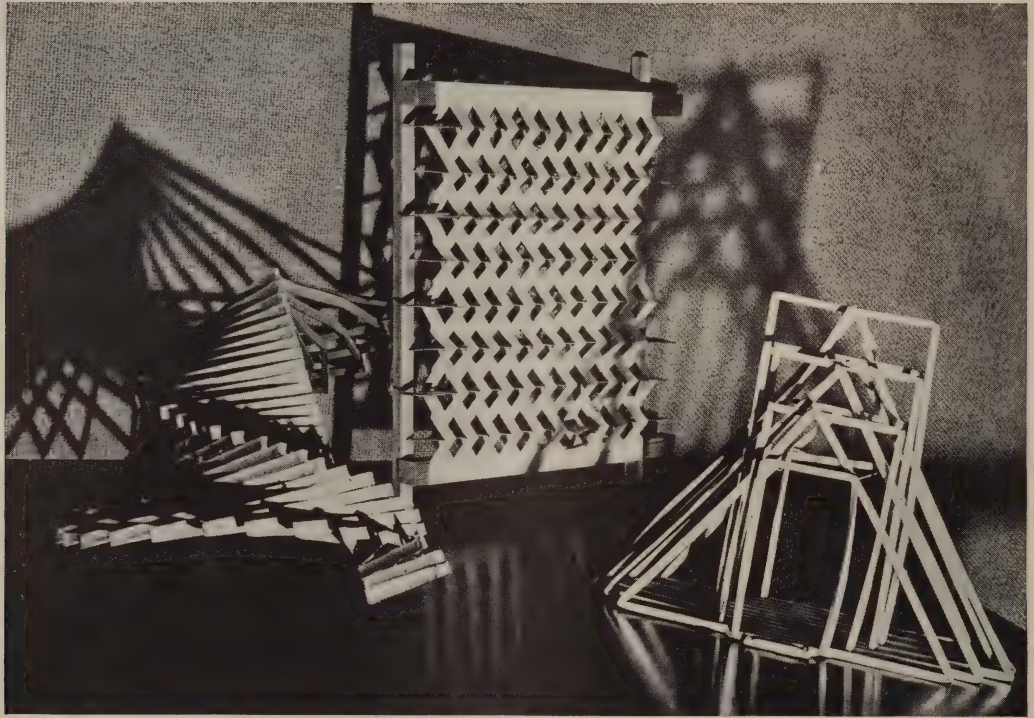
BRONZE



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BASIC PRINCIPLES OF COMPOSITION

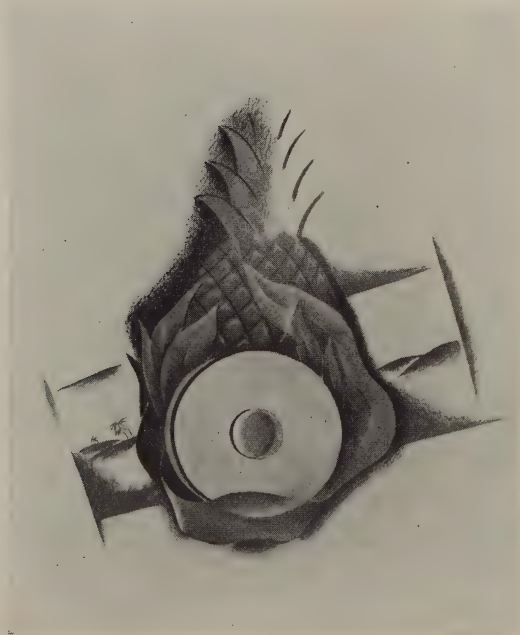


TEXTILE DESIGN



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COMMERCIAL ILLUSTRATIONS



COVER ILLUSTRATION



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# FACULTY

RUSSELL T. SMITH, Head

## PAINTING, FRESCO, COMPOSITION

KARL ZERBE  
PETER DUBANIEWICZ

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TURE BENGTZ

## SCULPTURE

FREDERICK W. ALLEN  
NICHOLAS JEON

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History of Art:

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Perspective:

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Technical Course:

KARL ZERBE

# SPECIAL LECTURERS

Illustrated lectures will be given on Saturday mornings throughout the year. Particulars to be announced later.

In 1939-'40 the following lectures were given:

Charles J. Connick, Master of Fine Arts, Designer, Craftsman and Medalist

On the Art of Stained Glass

Agnes Mongan, Keeper of Drawings, Fogg Art Museum, Harvard University

History of Technique of Drawing

Frederick B. Robinson, Assistant to Director, Museum of Fine Arts, Boston

Various Techniques for Restoration and Preservation of Painting and Sculpture

Doctor Jakob Rosenberg, Fellow in Research in Prints and Drawings, Fogg Art Museum, Harvard University

History and Technique of Woodcuts and Engravings

Theodore Rousseau, Fogg Museum, Harvard University

A Method of Art Criticism

John Julian Ryan, Instructor Chamberlayne School

Philosophy of Art

Samuel Thal, Lecturer Federal Art Project

Demonstration Lecture on Etching and Dry Point Technique

# TUITION

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Competitive examinations for entrance scholarships are held at the school in May annually.

## STUDENT HOUSES

The Students Union at 96 Fenway is established with the purpose of providing a comfortable and attractive home where women students coming to Boston to take advantage of its educational opportunities may live at a moderate expense.

The School will furnish a list of suitable rooms and boarding houses.

## TRAVELING SCHOLARSHIPS

### JAMES WILLIAM PAIGE

A fund of \$40,321.34 for a traveling scholarship for a student in painting. The holder receives about \$1200 a year for two years' study in Europe.

### ALBERT HENRY WHITIN

A fund of \$27,300 for a traveling scholarship for a student in ecclesiastical design especially that of stained glass, or a student in portraiture.

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### CHARLES AMOS CUMMINGS MEMORIAL

A fund of \$5,000 for a traveling scholarship for a male student in design.

### REBECCA R. JOSLIN

A fund of \$5,000 for a traveling scholarship for a student in drawing and painting.

### KATE MORSE

A fund of \$5,000 for a traveling scholarship for women.

## TRAVELING SCHOLARSHIPS AWARDED IN 1938 AND 1939

ALBERT HENRY WHITIN

to Peter Dubaniewicz

RUTH A. STURDIVANT

to Constance Overlock

JAMES WILLIAM PAIGE

to William Halsey

RUTH A. STURDIVANT

to Edna Hibel

MRS. DAVID HUNT

to Peter Abate

CHARLES AMOS CUMMINGS

to John Bernard and Thomas Fielder



# TUITION SCHOLARSHIPS

## BARTÖL

A fund of \$72,828.80 for scholarships.

## MRS. DAVID HUNT MEMORIAL

A fund of \$50,000 in part for two scholarships of \$250 each for students in sculpture.

## MARY O. H. LONGSTRETH

A fund of \$46,224.26 for scholarships.

## JESSIE LOUISE STURDIVANT

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## MARY RIPLEY TRUST

A fund of \$19,360.24 for scholarships.

## SUSAN MINOT LANE

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## ELLEN K. GARDNER

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## HELEN HAMBLÉN

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## GEORGE HOLLINGSWORTH

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## ALICIA KEYES MEMORIAL

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## LUCY SCARBOROUGH CONANT

A fund of \$4,112.30 for scholarships for students in design.

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These bequests have been willed to the school for its students who show sufficient talent and whose circumstances make it difficult for them to obtain an art education.

# SCHOOL CALENDAR FOR 1940-1941

## FIRST SEMESTER

September 30 to December 21.

## NO CLASSES

Columbus Day, Armistice Day, Thanksgiving Day.  
Christmas recess December 21 to January 6.

## SECOND SEMESTER

January 6 to March 29.

## NO CLASSES

Washington's Birthday.  
Spring recess March 29 to April 7.

## THIRD SEMESTER

April 7 to June 7.

## NO CLASSES

Patriot's Day, Memorial Day.

80 78 195

BOSTON  
MUSEUM

1944

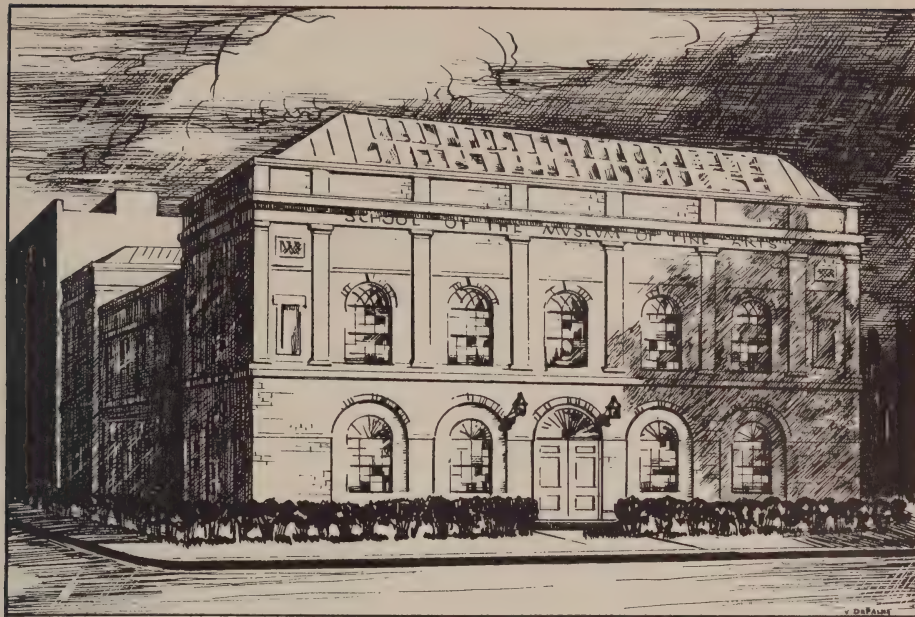
SCHOOL

OF FINE ARTS





*Museum of Fine Art  
July 31, 1941*



THE School of the Museum of Fine Arts was founded in 1876 to provide instruction in the fine arts. It is situated on Boston's beautiful Fenway, between the Museum and the Isabella Stewart Gardner Museum, in which masterpieces of international reputation are continually on display. Within a short distance are the music, theatre, and university centers of Boston and Cambridge. The school is a department of the Museum of Fine Arts and the privilege for constant study of works of art afforded by this connection has always been an important factor in Museum School instruction. The school building is a fireproof structure of three stories, containing twenty-four studios and laboratories, a wood-working shop, a casting room for sculpture, a large lecture hall, an exhibition gallery, and a well-stocked library. The faculty is carefully selected to offer a balanced program of the highest standard. Its members are artists who are presented yearly in one-man and group exhibitions throughout the country.

# COMMITTEE ON THE SCHOOL

GEORGE HAROLD EDGELL, Chairman  
RUSSELL T. SMITH, Head of the School  
WILLIAM T. ALDRICH  
ROBERT BALDWIN

T. JEFFERSON COOLIDGE  
WILLIAM EMERSON  
EDWARD WALDO FORBES  
EDWARD JACKSON HOLMES

## VISITORS

WILLIAM EMERSON, Chairman  
WILLIAM T. ALDRICH  
J. TEMPLEMAN COOLIDGE  
GEORGE HAROLD EDGELL  
MISS GERTRUDE FISKE

EDWARD JACKSON HOLMES  
MISS LOIS L. HOWE  
WILLIAM JAMES  
MISS KATHARINE W. LANE  
MISS AMELIA PEABODY

## FACULTY

RUSSELL T. SMITH, Head

### PAINTING, FRESCO

KARL ZERBE  
PETER DUBANIEWICZ

### SCULPTURE

FREDERICK W. ALLEN  
NICHOLAS JEON

### DRAWING

TURE BENG TZ  
PETER DUBANIEWICZ

### DESIGN

RUSSELL T. SMITH  
E. BLANCHARD BROWN  
MISS ELEANOR BARRY  
MISS ALICE SHEA

### COMMERCIAL ART

RUSSELL T. SMITH  
ERNEST E. ANTHONY

### JEWELRY AND SILVERSMITHING

JOSEPH L. SHARROCK

Anatomy: TURE BENG TZ

Perspective: PETER DUBANIEWICZ

Graphic Arts: TURE BENG TZ

History of Art: RUSSELL T. SMITH

Please address all communications to  
Mrs. A. F. Gibson, Manager  
School of the Museum of Fine Arts  
The Fenway and Museum Road  
Boston, Massachusetts





PAINTING

SCULPTURE



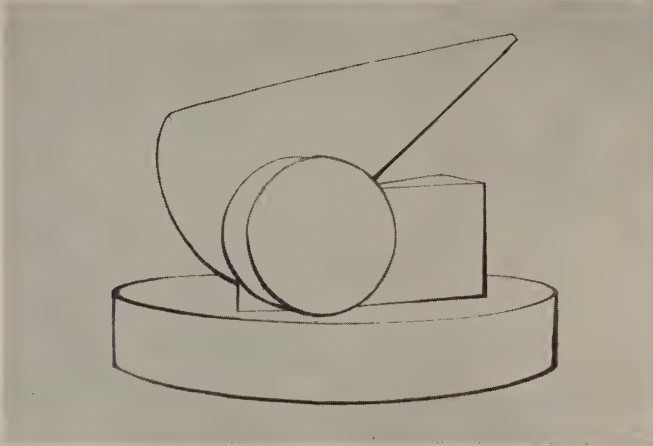
GRAPHIC ARTS

JEWELRY AND  
SILVERSMITHING



# FIRST YEAR PROGRAM

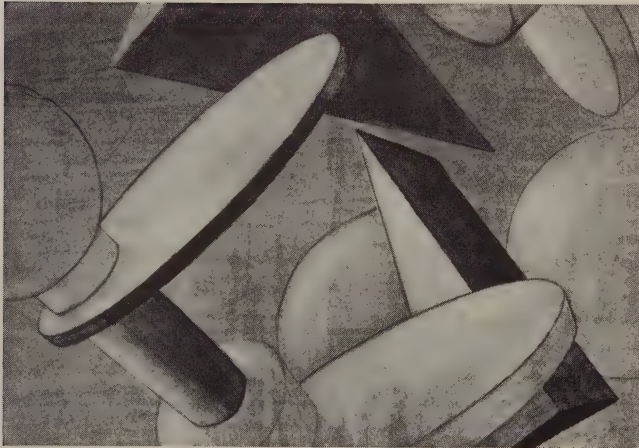
## DRAWING



LINE



FORM



FORM IN SPACE



TEXTURE



LIFE



HEAD



Photographs represent the various phases of the work.

## PAINTING



COLOR AND TEXTURE



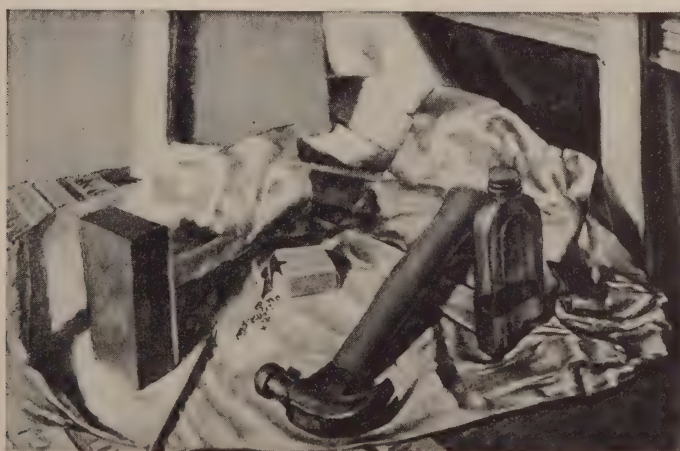
BASIC FORM



REPRESENTATIVE FORM



TROMPE D'OEIL



FREE STILL LIFE



# FIRST YEAR PROGRAM

## DESIGN



SURFACE AND COLOR

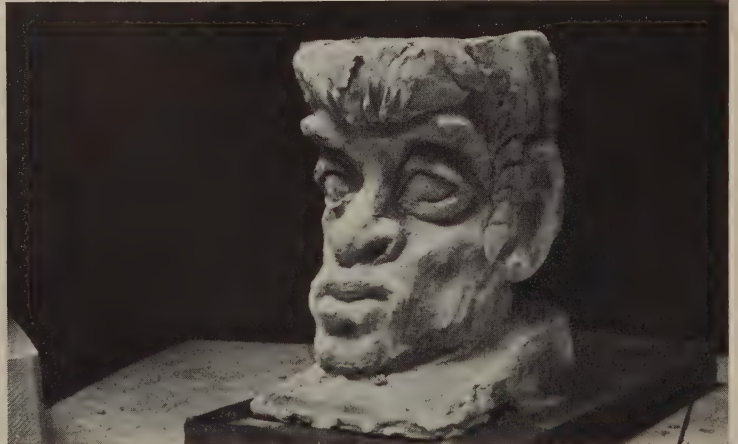


FORM

## SCULPTURE



MOVEMENT



EMPHASIS

For description of courses turn to page 32.

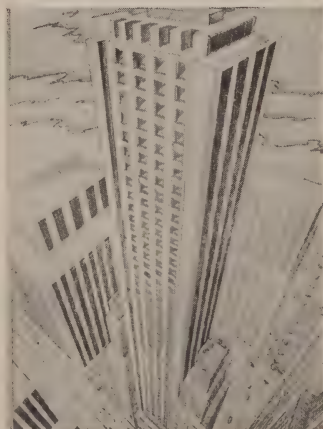
## JEWELRY AND SILVERSMITHING



## ANATOMY



## PERSPECTIVE

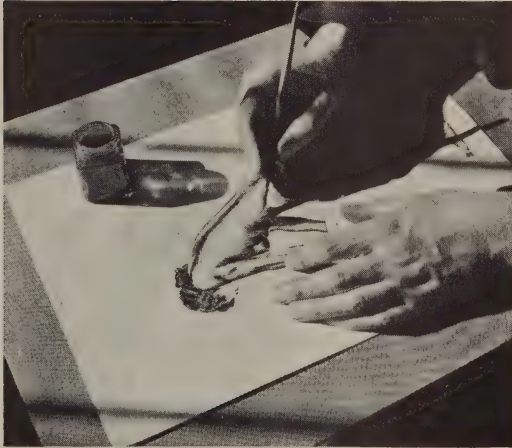




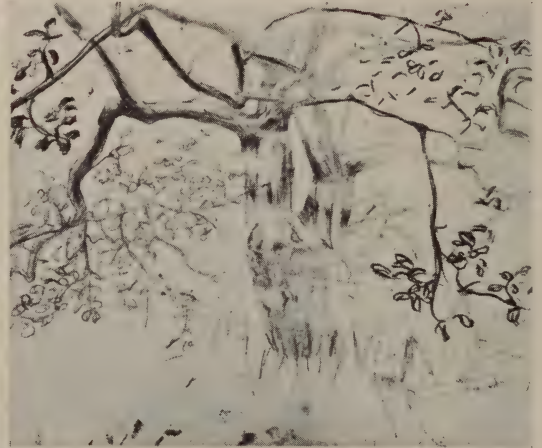
## SECOND YEAR PROGRAM

The first and second year general programs are required of regular students as a foundation for advanced work in all departments. The major work of the first year is drawing, with related courses in anatomy and perspective. An introduction to the history of art is presented through illustrated lectures on design and content. In the second year, life and imaginative drawing are stressed with more advanced work in painting, design, sculpture, jewelry and silversmithing. A complete course in history and appreciation of art is given. Special students admitted into the advanced classes must have completed the work of the first two years or the equivalent.

### DRAWING



INK



NATURE



LIFE



MEMORY



For description of courses turn to page 33.

## DESIGN



COLOR UNIT



BRUSH EXPERIMENTATION



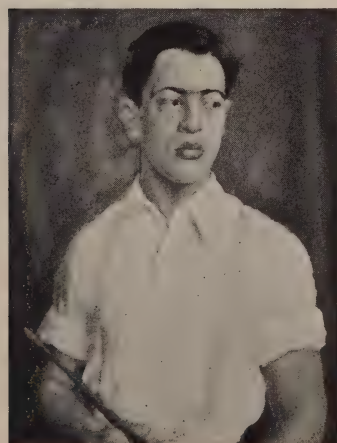
CRAFT DESIGN



PAINTING



PATTERN



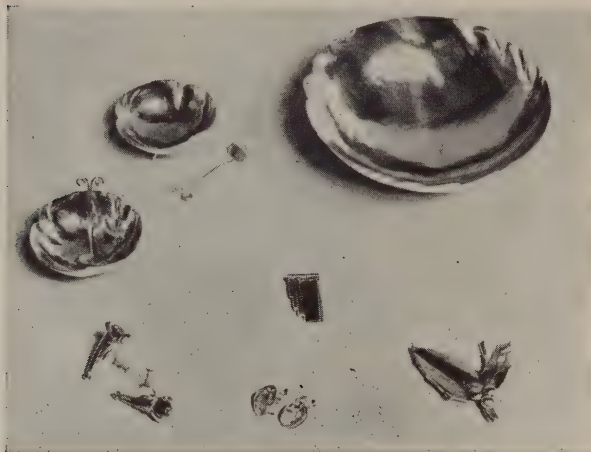
PORTRAIT



STILL LIFE

# SECOND YEAR PROGRAM

## JEWELRY AND SILVERSMITHING



## SCULPTURE



## GRAPHIC ARTS



LINOLEUM



DRY POINT



# THIRD AND FOURTH YEAR PROGRAMS

For description of courses, turn to pages 34, 35.

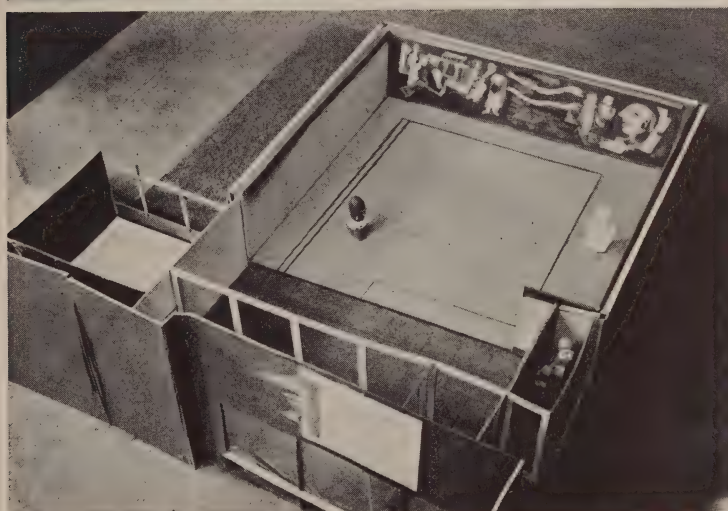
The work of the third and fourth years is divided into departments. The student may elect one for specialization. He may also choose a schedule of a special nature if, after consultation with the Head of the School, it seems advisable. A course in graphic arts is available to all third and fourth year students. The general schedule applicable to all departments in these years comprises a weekly program of specialization, drawing, technical study, history of art, and design. Collaborative work in design is carried on by all third and fourth year students.

## DESIGN

SCULPTURE



PAINTING



COMMERCIAL  
ART



JEWELRY and  
SILVERSMITHING

AN ART MUSEUM

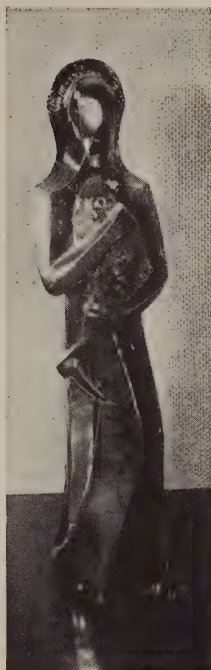


# DESIGN

## A RECTOR'S STUDY



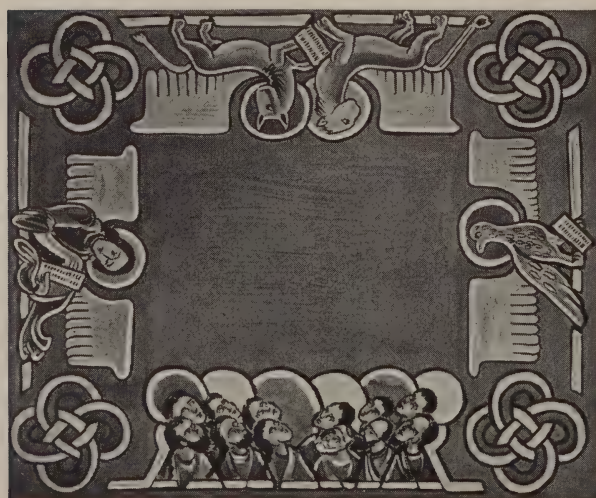
PAINTING



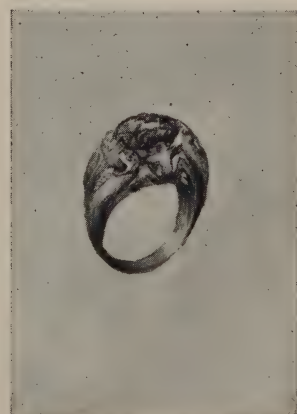
SCULPTURE



PAINTING



COMMERCIAL ART



JEWELRY AND SILVERSMITHING

# PAINTING



FORM IN SPACE

THIRD YEAR

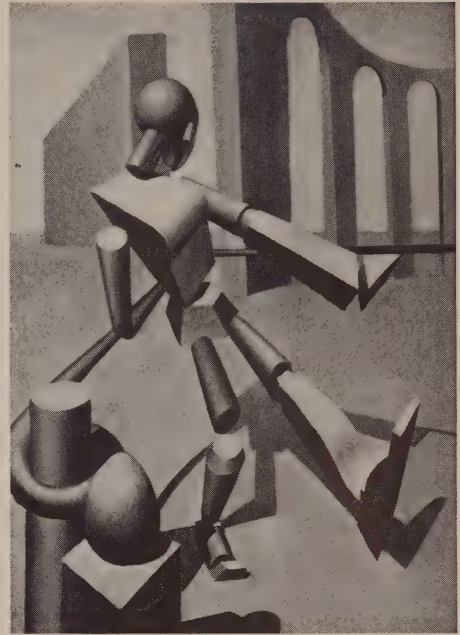


FIGURE IN SPACE

THIRD YEAR

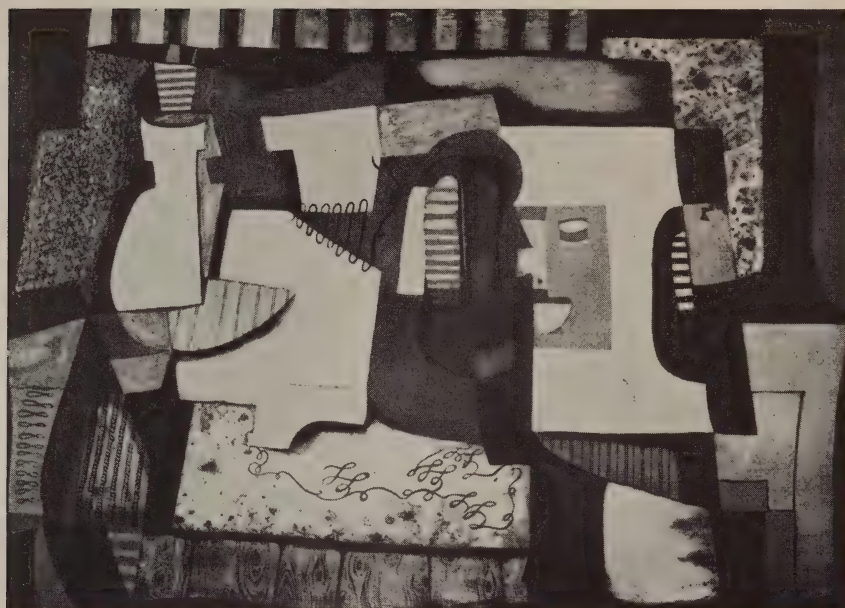


FIGURE

THIRD YEAR



# PAINTING



TEXTURE

FOURTH YEAR



FREE FORM

FOURTH YEAR

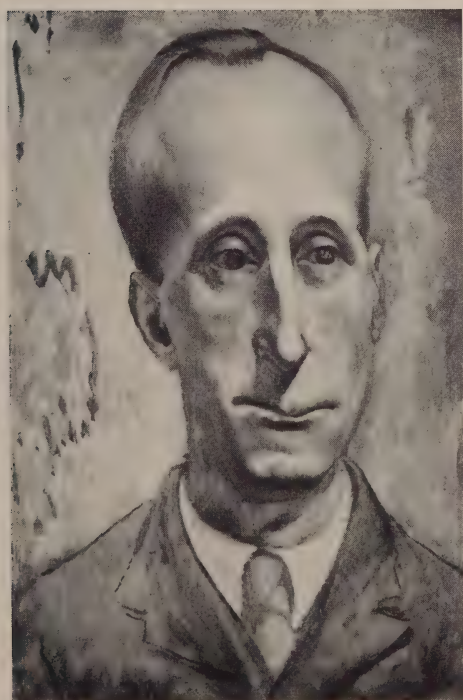


For description of courses turn to pages 34, 35.



COSTUME

FOURTH YEAR



PORTRAIT

FOURTH YEAR

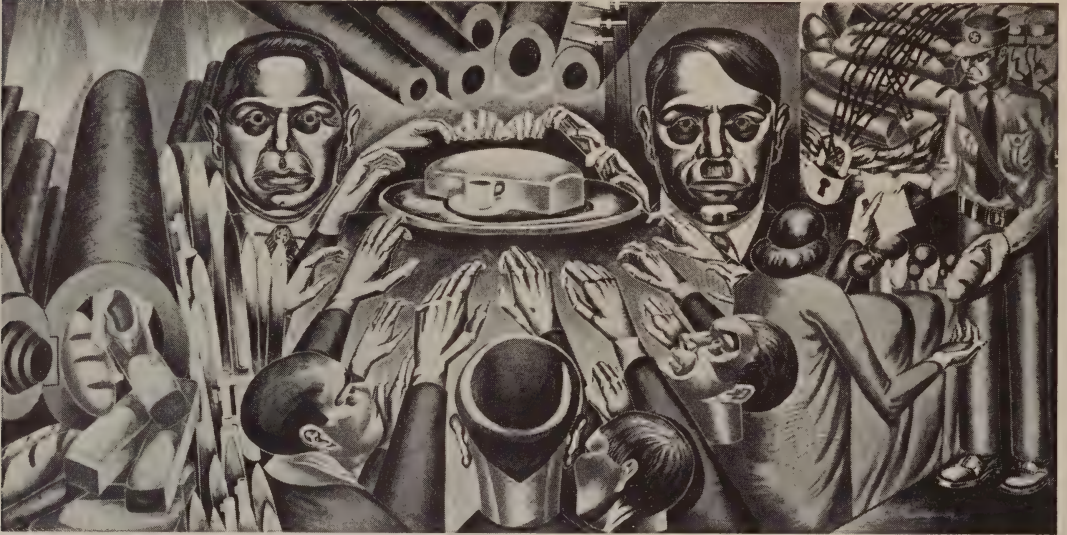


LIFE

FOURTH YEAR

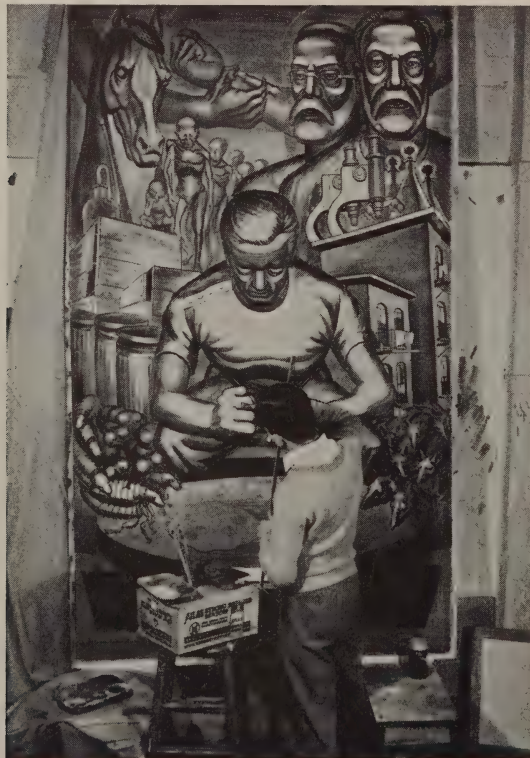
## MURAL

The school is equipped to accommodate a limited number of advanced students in true fresco. Optional in the fourth year, and open to all fifth-year students.



FRESCO

FOURTH YEAR



FRESCO

FOURTH YEAR



# ALLIED PAINTING COURSES



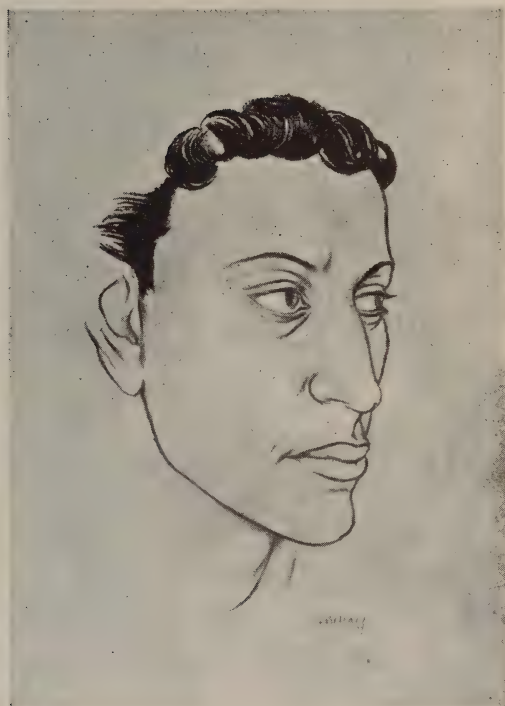
TECHNICAL RESEARCH



HISTORICAL RESEARCH



# DRAWING



HEAD

FOURTH YEAR



LIFE

THIRD YEAR



COSTUME

FOURTH YEAR

For description of courses turn to pages 34, 35.



MEMORY

FOURTH YEAR



MEMORY

FOURTH YEAR



## GRAPHIC ARTS



DRYPOINT

THIRD YEAR

The graphic arts studio is well equipped for all types of printing techniques. Drypoint, etching, woodblock, and lithography have been extremely popular with students from all departments. The work is optional and can be added to any curriculum in the advanced years.



ETCHING

THIRD YEAR



For description of courses turn to page 35.



STUDIO



LITHOGRAPH

THIRD YEAR

# SCULPTURE



PLASTER

FOURTH YEAR



STONE

FOURTH YEAR



PORTRAIT

THIRD YEAR



For description of courses turn to pages 34, 35.



FIGURE

FOURTH YEAR

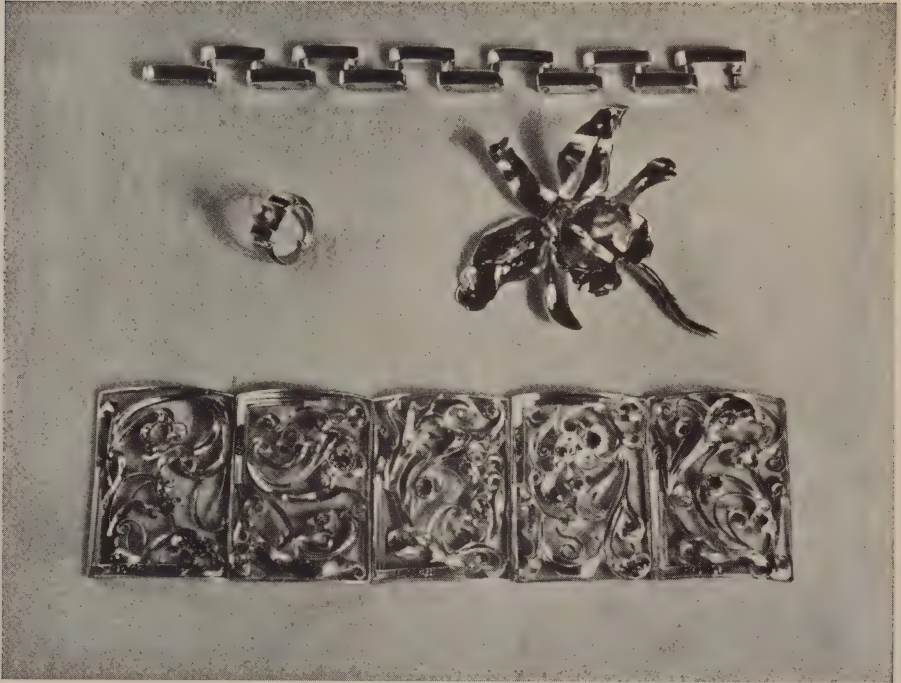


TECHNICAL

FOURTH YEAR



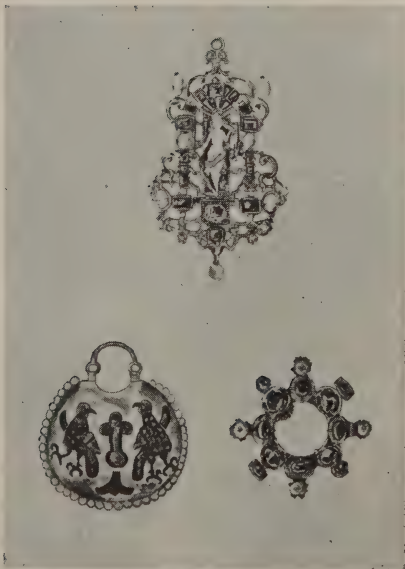
# JEWELRY



FOURTH YEAR



TECHNICAL



HISTORICAL RESEARCH

For description of courses  
turn to pages 35, 36.

# SILVERSMITHING



FOURTH YEAR



FOURTH YEAR



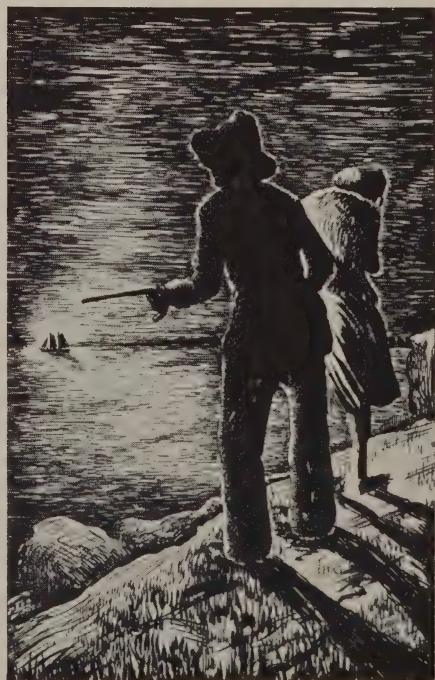
# COMMERCIAL ART



STUDIO



HISTORICAL RESEARCH



ILLUSTRATION

For description of courses turn to pages 34, 36.



CAR CARD

THIRD YEAR



LAYOUT

THIRD YEAR



PACKAGING

THIRD YEAR



## EXHIBITIONS AND LECTURES



JOSEF ALBERS AT THE SCHOOL

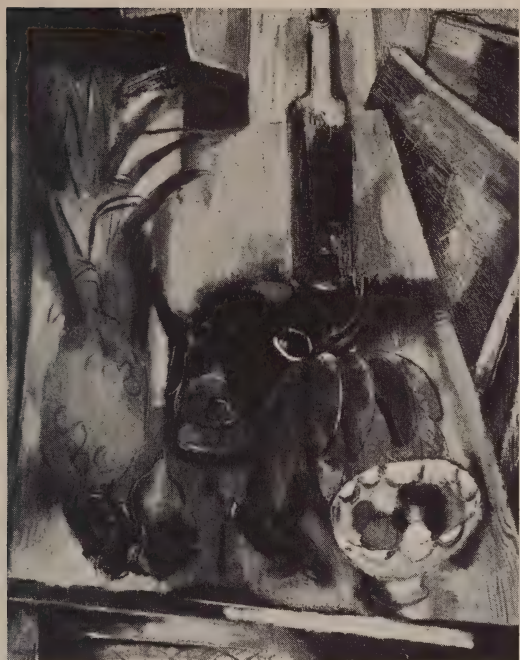
### EXHIBITIONS 1940-'41

ETCHINGS and DRYPOINTS	lent by the Museum
TEXTILES	lent by Rhode Island School of Design and the Museum
CONTEMPORARY AMERICAN PAINTING	lent by the artists; Fogg Museum, Harvard University; and the Museum
JAPANESE PRINTS	lent by the Museum
JEWELRY and SILVERWARE	lent by Towle Manufacturing Co.; Society of Arts and Crafts; All Saints Church, Dorchester; and the Museum
ABSTRACT PAINTINGS	lent by Josef Albers
SCULPTURE and WATER COLORS	lent by William Zorach
LITHOGRAPHS	lent by the Museum
ANNUAL EXHIBITION OF STUDENT WORK	

### DISCUSSION GROUPS 1940-'41

Samuel Chamberlain	Etchings
M. D. C. Crawford	Background of Textiles
Dr. Frederick B. Deknatel	Contemporary Paintings
H. Irving Olds	Japanese Wood Block Demonstration
Josef Albers	Modern Painting
William Zorach	Approach to Sculpture
John Calkins, International Printing Ink Corp.	The Physics and Manufacture of Color
Panel: R. J. Gettens, Robert Logan, Ralph Mayer, Paul Sample, Karl Zerbe, F. W. Sterner, Frederic Taubes	Symposium on Modern Painting Techniques
Dr. Jakob Rosenberg	History and Technique of Lithography

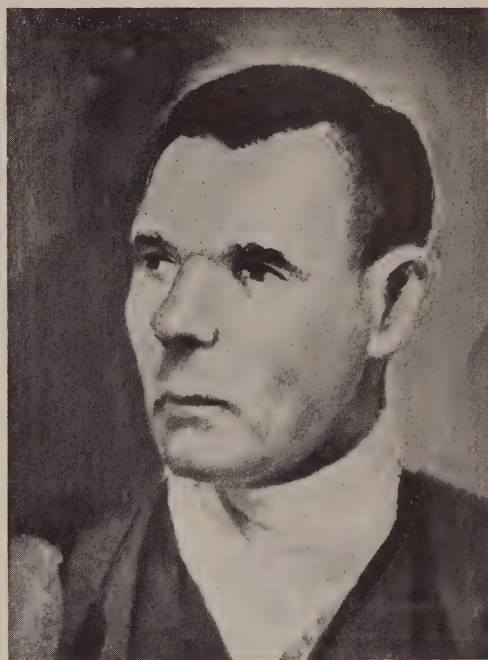
# WORK OF TRAVELING FELLOWS



WILLIAM HALSEY

1939-41

JAMES WILLIAM PAIGE FELLOW



PETER DUBANIEWICZ

1938-39

ALBERT HENRY WHITIN FELLOW



PETER ABATE

1939-40

MRS. DAVID HUNT FELLOW



THE ORANGE GIRL

EDNA HIBEL 1939-40

RUTH A. STURDIVANT FELLOW

PURCHASED BY MUSEUM OF FINE ARTS

BOSTON



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# TRAVELING SCHOLARSHIPS AWARDED SINCE 1935

## JAMES WILLIAM PAIGE SCHOLARSHIP for Painting

1937 SAMUEL BOOKATZ  
1937 W. ABBOTT CHEEVER  
1937 RALPH W. LERMOND  
1937 JOHN TEYRAL  
1939 WILLIAM M. HALSEY

## ALBERT HENRY WHITIN SCHOLARSHIP for Portrait Painting

1938 PETER PAUL DUBANIEWICZ

## MRS. DAVID HUNT SCHOLARSHIP for Sculpture

1936 ADIO di BICCARI  
1939 PETER PAUL ABATE

## RUTH A. STURDIVANT SCHOLARSHIP for Painting

1936 VIRGINIA GOOLKASIAN  
1936 ADELE F. SAVAGE  
1938 CONSTANCE A. OVERLOCK  
1939 EDNA HIBEL

for Sculpture

1935 ELIZABETH M. GOODHUE  
1937 MARIE CRAIG  
1941 ELIZABETH McCLEAN SMITH

for Design

1935 INGRID SELMER-LARSEN

## CHARLES AMOS CUMMINGS SCHOLARSHIP for Design

1937 BENJAMIN NASON  
1937 LEVERETT A. PETERS  
1937 J. ARTHUR PETRIE  
1939 JOHN LUCIEN BERNARD  
1939 THOMAS G. FIELDER

## REBECCA R. JOSLIN SCHOLARSHIP for Drawing and Painting

1941 CONGER METCALF

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## REQUIRED FIRST-YEAR PROGRAM

**DRAWING I.** Elementary drawing from the standpoint of structure, line, form, texture, and third dimension, using still-life and life models. A pointed medium is desired for accuracy. Quick drawings are required in the last part of the course as preparation for second year imaginative work. 14 hours weekly. Mr. Bengtz.

**PAINTING I.** A course in five stages to acquaint the student with the problems of painting. Stage 1 — Experiment with color and texture in two-dimensional plane. Stage 2 — Basic form in imaginary space. Study of modeling form with value, color, and texture. Stage 3 — Representation of the basic forms in given space. Stage 4 — Representation of various actual textures (trompe d'oeil effects). Stage 5 — Free painting from still-life using all the experience gained in Stages 1 to 4. Interesting color harmony, good design, and best possible execution are demanded during every stage. 3 hours weekly. Mr. Zerbe.

**DESIGN I.** Surface, form, and color problems planned to provide experimentation leading to the development of creative power, through a fusion of knowledge, feeling, and skill. Surface design in various mediums is approached through the use of selected musical compositions. Three-dimensional techniques include modeling, carving, and constructing with a variety of materials. The course aims to free the student from derivative influences. 6 hours weekly. Mr. Brown and Miss Barry.

**SCULPTURE I.** An elementary course in sculpture. The use of clay as a medium is introduced through the shaping of geometric solids, work from life models; also human, animal, and abstract forms in elementary compositions. 3 hours weekly. Mr. Allen and Mr. Jeon.

**ANATOMY I.** This course makes the student aware of the anatomical structure of the human body. Separate studies of bones and muscles are developed and combined in a figure in motion. Skeletal and muscular figures are drawn from memory. Lecture and demonstration. 3 hours weekly, first and second terms. Mr. Bengtz.

**PERSPECTIVE I.** Drawing in true perspective of exterior and interior designs. Life drawing, outdoor sketching, and lettering included. 3 hours weekly, first and second terms. Mr. Dubaniewicz.

**HISTORY I.** An introductory course in the history of art. Fundamental design and content studied through illustrated lectures and trips to near-by museums. Weekly sketches and reading assignments are required. 2 hours weekly. Mr. Smith and Assistant.

In the third term three additional hours weekly shall be devoted to painting, and, if all required work of the first two terms has been completed satisfactorily, three hours to one of the following subjects: design, sculpture, metal (jewelry and silversmithing), graphic arts, or painting.

### OPTIONAL COURSES

**METAL I.** The first-year course enables the student to study the malleability, surface textures, cutting, and forming of the metals. 3 hours weekly, third term. Mr. Sharrock.

**GRAPHIC ARTS I.** An introduction to printing processes. Elementary technique such as linoleum, woodblock, and drypoint are executed. 3 hours weekly, third term. Mr. Bengtz and Assistant.

## REQUIRED SECOND-YEAR PROGRAM

**DRAWING II.** Drawing from life models in any medium. Various subjects are assigned once a month to be drawn from memory in the classroom as a training for quick observation. Part of each week is devoted to short poses. 12 hours weekly. Mr. Bengtz and Assistant.

**PAINTING II.** Adaptation of the course in Painting I to work from still life, portrait, costume and life figures. Lectures, demonstrations, and seminars on materials and techniques in painting with emphasis on grounds, tempera techniques, and oil glazes. 5 hours weekly. Mr. Zerbe and Mr. Dubaniewicz.

**DESIGN II.** Additional creative experience supplementing the work of Design I. Working techniques include air-brush, blockprint, batik, rug-making, ceramics, etc. Theory of design, color-harmony, and field research precede craft-approaches to problems executed in relation to practical modern design trends. 6 hours weekly. Mr. Brown, Miss Barry and Assistant.

**SCULPTURE II.** Continuation of clay modeling from life in figure and portrait to familiarize the student with three dimensions. Simple carving-out processes in plaster and other soft materials are tested. Composition is also stressed. 3 hours weekly. Mr. Allen and Mr. Jeon.

**JEWELRY AND SILVERSMITHING II.** Work is done with forming, chasing, dapping, and the joining of several units to create the desired composition. At this time the adaptation of the medium to practical problems is stressed. Occasional technical lectures. 3 hours weekly. Mr. Sharrock.

**HISTORY II.** A general course in the history and appreciation of art. Primarily for creative art students, design is stressed in all fields of art expression from Egyptian times to the present day. Notebook sketches, reading assignments, and museum research are required. 2 hours weekly. Mr. Smith and Assistant.

Three additional hours shall be devoted to one of the following subjects: painting, design, sculpture, or jewelry and silversmithing.

### OPTIONAL COURSE

**GRAPHIC ARTS II.** A foundation for drypoint, woodblock, etching, and lithography. Students execute finished prints from carefully thought-out memory drawings. Technical processes such as laying grounds, biting, inking, wiping, and grinding stones are taught. A complete knowledge of this course must be had for further work in graphic arts. 3 hours weekly. Mr. Bengtz and Assistant.



# REQUIRED THIRD-YEAR SPECIALIZED PROGRAMS

## FOR ALL DEPARTMENTS

DESIGN III. All third-year students work on design problems of a simple nature. Students of each department undertake the solution of the problem in collaboration with students of other departments. When the problem requires it, models are made to supplement rendered sketches. Design is approached from the practical viewpoint with stress on modern materials. 6 hours weekly. Mr. Smith and Heads of Departments.

HISTORY III. An advanced course in the history of art. Monthly papers are presented. Periods are assigned and students write on their specializations. Research sketches are included with each paper. Museum material is used wherever possible. 2 hours weekly. Mr. Smith.

## PAINTING DEPARTMENT

PAINTING III. Painting from life models with emphasis on structure, form and space. Experimentation is made in various mediums. Seminar on psychic effects of color. 12 hours weekly. Mr. Zerbe.

TECHNICAL III. Study of techniques of old masters of the early Italian and Flemish schools. Paintings are actually re-created. 6 hours weekly. Mr. Zerbe.

DRAWING III. Drawing primarily from life models and preparation of studies used as a basis for paintings. Memory drawings are required. 6 hours weekly. Mr. Bengtz.

## SCULPTURE DEPARTMENT

SCULPTURE III. The major part of the time is devoted to the construction in clay of figure and portrait from life models. Simple problems in relief are begun. Carving in plaster, soft stone, and wood is developed. 12 hours weekly. Mr. Allen.

TECHNICAL III. Lectures and demonstrations in the care of the sculptor's tools, plaster casting, and patining. 6 hours weekly. Mr. Allen.

DRAWING III. Quick drawings from life. Sections of the body are drawn carefully and diagnosed anatomically. Facility with various mediums for preliminary design purposes is stressed. 6 hours weekly. Mr. Bengtz.

## COMMERCIAL ART DEPARTMENT

COMMERCIAL ART III. Problems in all phases of commercial art. The present-day trends in design are discussed and analyzed from the viewpoint of reproduction, saleability, and appropriateness of material. Such problems as packaging, poster and car cards, greeting cards, book jackets, end papers, illustrations, display and layout are undertaken. 12 hours weekly. Mr. Smith and Mr. Anthony.

TECHNICAL III. The study of various types of technique for reproduction. Actual problems are given in model construction and window dressing. Occasional visits are made to commercial plants in the city to give the students a first-hand knowledge of present commercial methods. 6 hours weekly. Mr. Smith.

DRAWING III. Line and mass drawings and texture studies from life and nature in various mediums. Memory drawings are required. 6 hours weekly. Mr. Bengtz.

## JEWELRY AND SILVERSMITHING DEPARTMENT

JEWELRY AND SILVERSMITHING III. Pieces are created in a variety of metals and the techniques involved in the setting of gems, carving, engraving, and relief work are carried out in jewelry problems. In silversmithing, such processes as open blocking, planishing, and raising are taught. Time will be equally divided between jewelry and silversmithing. 12 hours weekly. Mr. Sharrock.

TECHNICAL III. Students shall attend all lectures on technical problems pertaining to metals, processes, and gems given in this department. 6 hours weekly. Mr. Sharrock.

DRAWING III. The practical application of drawing to jewelry and silversmithing. Elementary problems in pencil and ink as a means of rendering are discussed and solved. 6 hours weekly. Mr. Smith and Assistant.

## OPTIONAL COURSE

GRAPHIC ARTS III. Open to all departments. Students must have passed Graphic Arts II or its equivalent. Work of a more advanced type and experimentation with special formulae. Students may specialize in a particular medium. 3 hours weekly. Mr. Bengtz.

## REQUIRED FOURTH-YEAR SPECIALIZED PROGRAMS

### FOR ALL DEPARTMENTS

DESIGN IV. All fourth-year students continue work of Design III with problems of a more complex nature. In addition to the usual mediums, mosaic, stained glass, neon lighting, glass sculpture blown and cast, cellophane, and metal alloys are considered as forces in modern design. 6 hours weekly. Mr. Smith and Heads of Departments.

HISTORY IV. Similar to History III, other periods being studied. 2 hours weekly. Mr. Smith.

### PAINTING DEPARTMENT

PAINTING IV. Painting from life and portrait. Color and relation of color to space are emphasized. Free creative painting under the supervision of the instructor. Advanced study of texture and form. 12 hours weekly. Mr. Zerbe.

TECHNICAL IV. Advanced study of techniques described in Technical III. Additional work in the techniques of Titian, El Greco, Rubens, and Rembrandt. A special study is made of the technique of encaustic painting. 6 hours weekly. Mr. Zerbe.

DRAWING IV. Advanced and finished drawings from life and memory. The expression of personal feeling is stressed in this year. 6 hours weekly. Mr. Bengtz.

### SCULPTURE DEPARTMENT

SCULPTURE IV. An advanced course in figure and portrait from life. Work is carried on in other mediums such as soft and hard stone, wood, plaster, etc. Composition sketches are enlarged and developed without models. 12 hours weekly. Mr. Allen.

TECHNICAL IV. Advanced problems in plaster casting, glue-mold making, and bronze casting, demonstrated and independently executed. Instruction is given in the technical problems of the casting of hands and life masks. 6 hours weekly. Mr. Allen.



DRAWING IV. Amplification of Drawing III (Sculpture). Simplified form and structure applicable to sculpture are stressed. 6 hours weekly. Mr. Bengtz.

## COMMERCIAL ART DEPARTMENT

COMMERCIAL ART IV. Problems similar to Commercial Art III continued with a gradual change towards specialization in one particular type of work. Stress is placed upon finished work suitable for presentation to future employers. Larger problems such as a complete advertising campaign from display to packaging, a book from jacket to illustration are analyzed, discussed, and executed. A limited number of students may undertake textile design and its practical execution. 12 hours weekly. Mr. Smith and Mr. Anthony.

TECHNICAL IV. Special problems relating to the students' individual interests discussed and solved through practical application. 6 hours weekly. Mr. Smith.

DRAWING IV. Life drawing, figure composition, and texture studies from nature. Rendering of various objects from design problems and their inclusion in memory drawings are stressed. 6 hours weekly. Mr. Bengtz.

## JEWELRY AND SILVERSMITHING DEPARTMENT

JEWELRY AND SILVERSMITHING IV. A student may specialize in the art of jewelry or silversmithing, or both, and full time is devoted to these subjects. At this time the student designs and executes such problems as bowls, trays, candlesticks, porringers, tea sets, bracelets, rings, watchchains, etc. 12 hours weekly. Mr. Sharrock.

TECHNICAL IV. This course is combined with Technical III. In addition, field trips studying various phases of the art will be included. 6 hours weekly. Mr. Sharrock.

DRAWING IV. Advanced work in the rendering of objects, executed in watercolor, pastel, and tempera. 6 hours weekly. Mr. Smith and Assistant.

## OPTIONAL COURSE

MURAL. Open to Painting Department. Training in mural decoration from the standpoint of design and technique. True fresco and other methods of wall painting are studied. Problems are executed on given wall surfaces of the building. 12 hours weekly, third term. Mr. Dubaniewicz.

## FIFTH YEAR

A limited number of fifth-year students are enrolled. These students, who have successfully completed the work of the fourth year, or its equivalent, are permitted to work on individual problems unrelated to the courses in the school, under the supervision and direction of the Heads of their Departments. All students are given the opportunity to obtain practical experience in teaching methods. Free access is given to any courses in the school. As far as possible private studios and private facilities are allotted.

## CROQUIS

A croquis class from models is held on Saturday morning from 9 to 11 throughout the year. Public will be admitted by ticket for fifteen lessons, non-consecutive if desired. Tickets are not transferable. Criticism will be given by faculty in rotation.

# CASH PRIZES AND AWARDS 1940-'41

## WILLIAM STUART FORBES PRIZES for graphic arts

### FIRST PRIZE

Irving Berlow  
Vincent DePalma  
Howard Foster  
Conger Metcalf

### SECOND PRIZE

Henry Bahm  
Edith Crooks  
Janette Graves  
Harold Richardson  
Helen Thomson  
Paul Valkenir

### THIRD PRIZE

Samuel Countee  
Charlotte Sarney

## BOIT PRIZES for summer competition 1940

### FIRST PRIZE

Frank Nanartonis

### SECOND PRIZE

Ursula Koessler

### THIRD PRIZE

Henry Bahm

## BOIT PRIZES to stimulate good draughtsmanship

### FIRST PRIZE

Irving Berlow  
Gloria Coolidge  
Samuel Countee  
Claudia Kelty  
Fred Patrone  
Paul Revaleon  
Louis Rosetti  
Richard Scarry  
Ellen Stone  
Ernest Wasser  
John Wilson

### SECOND PRIZE

Barnet Burstein  
Amy Davis  
Vincent DePalma  
Esther Geller  
Norma Graffam  
Elizabeth Hall  
Sally Paine  
Priscilla Pope  
Stephen Stavropulos  
William Stipe

## BOIT PRIZES for concours

Robert Berks  
Vincent DePalma  
Conger Metcalf  
Leo Prince

Joseph Reed  
Harold Richardson  
Ernest Wasser  
John Wilson

# STUDENT EXHIBITION COMMITTEE 1940-'41

## PAINTING

Harold Richardson, chairman  
Ernest Wasser

## COMMERCIAL ART

Claudia Kelty  
Sally Paine

## SCULPTURE

Elizabeth McClean Smith

## SECOND YEAR

Gail Neilson  
John Wilson

## JEWELRY AND SILVERSMITHING

Natalie Morse  
Joseph Reed  
Paul Revaleon

## FIRST YEAR

Francesco Carbone  
David Eskin

## TUITION

Registration fee	\$10.00
First Semester, 12 weeks	125.00
Second Semester, 12 weeks	125.00

Third Semester, 9 weeks, \$100.00. Enrollment for first two semesters entitles students to free tuition in third semester.

Registration fees are not refundable, not applied to tuition, and are paid only the first year. Tuition includes laboratory fees. Materials are additional.

Saturday morning CROQUIS CLASS, 30 weeks, open to the public. For each 15 lessons which include occasional Saturday gallery lectures, if desired, \$5.00.

All fees are payable in advance each term.

The Museum School will not refund tuition fees for any reason whatsoever. No reductions will be made for late registration. Part-time tuition rates will be given upon request.

## REGISTRATION

Students may apply for admission in writing at any time, or in person at the school after September 8.

Students returning to the school are requested to register not later than September 25.

## GENERAL INFORMATION

### ATTENDANCE

Classes are in session from 9 A.M. to 5 P.M. Regularity in attendance is essential. Unexcused absences are not permitted.

### AWARDS

Prizes and awards are given annually in all departments.

### DEPORTMENT

The school reserves the right to dismiss any student at any time for any reason that may seem sufficient to the administration.

### DIPLOMAS

Diplomas are granted upon satisfactory completion of a regular four year course, or its equivalent, two years' enrollment in this school required. All financial obligations must be met before a diploma is issued. Students who desire credits and have completed courses to the satisfaction of their instructors may receive certificates.

### ENTRANCE SCHOLARSHIPS

Competitive examinations for entrance scholarships are held at the school in May, annually, and for those living beyond a fifty-mile radius of Boston, at designated points selected by the Scholarship Committee.

### EXHIBITIONS

Student work will be exhibited at the school for a period of two weeks at the end of the school year. The school reserves the right to retain examples from the work of each student. Except in special cases, all work will be returned at the end of five years.



## LECTURE COURSES

Lectures are open to the public for the regular single course fee.

## LIBRARY

The school library is open to the students every weekday except Saturday from 9 A.M. to 5 P.M. Books may be taken out overnight. The Museum library is open for study every day from 9 A.M. to 4 P.M. except Monday. The school issues cards for special use in the Boston Public Library.

## LOCKERS

Each student will require a coat locker for which there is a charge of \$1.50 for the school year.

## LUNCH ROOM

In the school building, light lunches from the Museum restaurant are sold at reduced cost to students.

## MATERIALS

Art materials may be bought at the school supply store from 8.30 A.M. to 9 A.M. and from 1.30 P.M. to 2 P.M.

## MESSAGES

Personal messages and telephone calls are placed in student mail boxes. Students will not be called from classrooms except in cases of extreme emergency.

## RATINGS

Marks are available in January and June at the office and at no other time. Reports will be mailed to parents of first and second year students at the close of the school year, and to parents of advanced students at that time upon request.

## SALE

Work done outside of regular classes will be presented for sale to the public annually. The Student Exhibition Committee, in consultation with the Head of the School, elect their own jury and committees.

## SPECIAL CURRICULA

Students desiring to carry academic courses additionally are requested to consult the Head of the School for schedule adjustments.

## STUDENT PROPERTY

The school assumes no responsibility for the personal property of students. Students are requested to keep their belongings in lockers supplied for the purpose. Losses should be reported immediately and articles found brought to the school office.

## TRAVELING SCHOLARSHIPS

Traveling scholarships are awarded only to advanced students who have completed at least two years in the Museum School.

## VISITORS

Students are not permitted to take visitors through the building during class hours. Anyone wishing to see the school should report at the office.

## SCHOOL CALENDAR FOR 1941-'42

FIRST SEMESTER	September 29 to December 20
NO CLASSES	Columbus Day, Armistice Day, Thanksgiving Day Christmas recess December 20 to January 5
SECOND SEMESTER	January 5 to March 28
NO CLASSES	Washington's Birthday Spring recess March 28 to April 6
THIRD SEMESTER	April 6 to June 6
NO CLASSES	Patriot's Day, Memorial Day

## SCHOOL CALENDAR FOR 1942-'43

FIRST SEMESTER	September 28 to December 19
NO CLASSES	Columbus Day, Armistice Day, Thanksgiving Day Christmas recess December 19 to January 4
SECOND SEMESTER	January 4 to March 27
NO CLASSES	Washington's Birthday Spring recess March 27 to April 5
THIRD SEMESTER	April 5 to June 5
NO CLASSES	Patriot's Day, Memorial Day





**FOUNDED**

**1876**













